# ROM 100

a CENTURY of DISCOVERY & WONDER

1914 – 2014

MAGAZINE *of the* ROYAL ONTARIO MUSEUM

volume 47:number 1
2014 summer

## REVOLUTIONARY FASHION

with IZZY CAMILLERI
JEANNE BEKER
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Forbidden City's New Treasures

Recovering a Blue Whale

Summer 2014 $5.95 CAN
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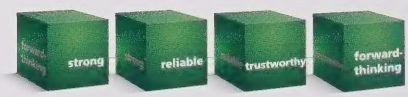
# A century of the ROM, plus centuries of Chinese history, equals a very inspirational moment.

Manulife has a long history in Asia, so naturally we're proud to sponsor The Forbidden City exhibit. Congratulations to the ROM on their 100th anniversary.

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**On the Cover:** Photography by Alvaro Goveia. Izzy Camilleri, Barbara Turnbull, Jeanne Beker, and Alexandra Palmer in the Michael Lee-Chin Crystal.

Manchu woman's shoes © The Palace Museum Gu 60975.

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Alvaro Goveia is a Toronto-based photographer whose work has appeared in *Chatelaine*, *Maclean's*, *Elle Canada*, *Flare*, and *Variety*. He has worked with Holt Renfrew, Harry Rosen, and the LCBO. He shot this month's cover image on location in the ROM.

**Favourite ROM Object:** *Everything related to dinosaurs!*

**Alexandra Palmer**
CURATOR

Alexandra Palmer is the Nora E. Vaughan Fashion Costume senior curator and chair of the Veronika Gervers Research Fellowship in Textiles & Fashions at the ROM. She is cross appointed in fine art history at the University of Toronto, and the graduate program in art history at York University as well as the School of Graduate Studies at Ryerson University.

**Favourite ROM Object:** *Paul Poiret blouse made from Kutch pants.*

**Kate Zankowicz**
EDUCATOR

Kate Zankowicz is a museum educator and a museum education historian. She has developed hands-on educational programming and descriptive audio tours, and has trained staff and volunteers in inclusive pedagogy workshops. Her PhD thesis examines the roles women played in making museums, galleries, and exhibitions more accessible for diverse audiences.

**Favourite ROM Object:** *The largest seed in the world (coco de mer).*

**CORRECTION:** In the Spring 2014 issue we referenced that Sir Byron Edmund Walker, president of the Canadian Bank of Commerce, and Sir William Osler, were contemporaries. In fact, it was not Sir William Osler (a renowned physician), but, rather, Sir Edmund Boyd Osler who was president of the Dominion Bank.


ROM

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## Join the Conversation

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Photos: Alexandra Palmer by Alvaro Goveia. Self portraits by Alvaro Goveia and Kate Zankowicz.

Janet Carding by Alvaro Goveia.

# 100 Years of Sharing Wonder

**Every day at the ROM is special,** however, the last few weeks, which marked the beginning of our Centennial year, have been unlike any I have ever experienced. On the stage for our Centennial Day announcements on March 19, I felt a shiver down my spine as the Lieutenant Governor, the honourable David Onley, read birthday greetings from HRH Queen Elizabeth II—it was 100 years to the day since her great grand-uncle, the Duke of Connaught, opened the ROM. History is our business, but it is not very often that we get to make history.

Our Centennial celebrations have connected people and communities across the province and country through the ROM. Our members, donors, patrons, curators, volunteers, and visitors have joined together to celebrate the Museum and 100 years of success in inspiring curiosity and wonder.

Over the past one hundred years, the ROM has grown to become one of the world's great encyclopaedic museums with its renowned collections in nature and world culture. However, at the very heart of the ROM is the unique role it plays in connecting visitors to their world, their community, and to each other. Every day I see families, school children, and friends in our galleries enjoying the experience of exploring our collections. Many are visiting the Museum for the first time and are here to learn more about their culture, about Canada and about the world around them. There is a buzz of animated conversations as they discover the treasures in front of them, share new discoveries, and find new ways of understanding our shared history.

It's our hope that each time you visit the Museum, we inspire you through our collections, a conversation with one of our curators, or our latest discovery and that you leave with a sense of wonder, sharing your ROM stories with friends and family, and planning your next visit. During our Centennial there are many reasons to visit your museum and create new ROM memories. Over the summer, our Centennial events include a new rotation of more than fifty rare objects in our exquisite *Forbidden City* exhibition, on until September 1. Walk our Family Trail through the exhibit and uncover together the stories of the Royal Family and discover the symbolism used within the palace walls. Also on this summer, an incredible photography exhibit from Michael Awad that takes the ROM as its subject, including the depths of the vaults and the dramatic architecture woven into an extraordinary installation, and many other programs.

And opening this month is the revolutionary *Fashion Follows Form* exhibition curated by Dr. Alexandra Palmer and honourary chairs Jeanne Beker and Barbara Turnbull. On page 18, Alexandra shares the remarkable story behind Izzy Camilleri's designs for men and women who use wheelchairs, which you'll see on display in our Patricia Harris Gallery of Textiles & Costume. This is the contemporary ROM, challenging you to think differently about fashion and identity.

Whether it is to explore the past or the future, I look forward to seeing you at the ROM to join the celebrations this summer.

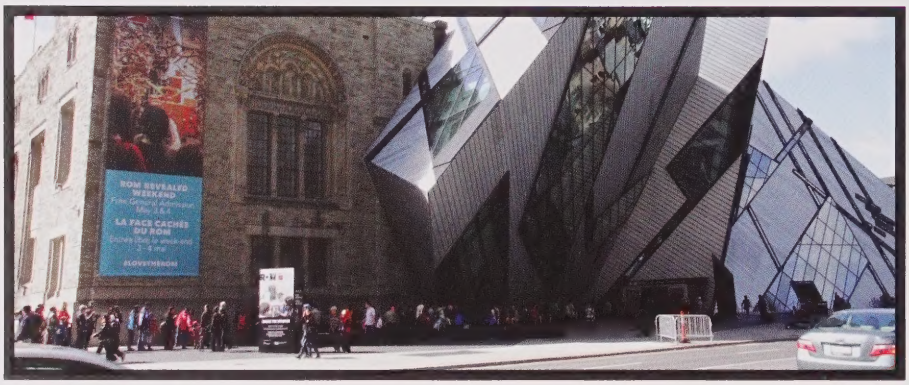
JR Carding

**JANET CARDING**
DIRECTOR AND CEO

RPC MEMBER
**@janetcarding**

ROYAL ONTARIO MUSEUM
a CENTURY of DISCOVERY & WONDER
1914–2014

# What's on at the ROM
## Centennial exhibitions, events and openings




**Top:** Visitors lined up early for an exclusive behind-the-scenes experience.

**Bottom:** One of the collections rooms in the Entomology department.

## ROM Revealed

On May 3 and 4, the ROM opened its doors for a rare chance to go behind the scenes and explore the whole Museum. More than 20,000 visitors joined us to check out our back-of-house laboratories, collections, curatorial centres, storage areas—and to chat with ROM curators, experts and members. It was an action-packed weekend of Centennial festivities.

ROM 100

Centennial Partner CIBC

The ROM's Centennial celebrations are generously supported by CIBC, our Centennial Partner.

## MARK YOUR CALENDAR

### ON NOW

*The Forbidden City: Inside the Court of China's Emperors*
ends September 1, 2014

Presented by:
The Robert H. N. Ho Family Foundation
Lead Sponsor: Manulife

*The Entire City Project: Royal Ontario Museum*
ends September 28, 2014

*Around 1914: Design in a New Age*
ends March 21, 2015

*The First Brush: Paul Kane and Near Infrared Reflectography*

*Jane Ash Poitras: New Acquisitions of Contemporary First Nations Art*

*Dinosaur Eggs and Babies: Remarkable Fossils from South Africa*

### COMING SOON

*Collecting Asia: The First 50 Years, 1908 – 1958*
June 14, 2014 to March 29, 2015

*Fashion Follows Form: Designs for Sitting*
opens June 21, 2014

*Cairo Under Wraps: Early Islamic Textiles*
opens June 21, 2014

*Passenger Pigeons*
August 23, 2014 to April 12, 2015

ROM Revealed photography by Russell Vance. Vase © The Palace Museum. Gu 148249.

# ROM Friday Nights

They're back! ROM Friday Night Live's summer season is in full swing, making the ROM the place to start your weekend. Dance, eat, drink, and explore the Museum in new and different ways every Friday until June 27, 2014, from 7 p.m. to midnight.

This season, the ROM welcomed Ford of Canada as its presenting sponsor along with returning supporting sponsor Peroni, and media partner *NOW* magazine.

To buy early-bird tickets in advance visit **rom.on.ca/fnl** or get them at the door starting at 7 p.m. Get social and share your FNL experiences at @ROMToronto #FNLROM.

## Join the Conversation

Share your love for the ROM by tweeting @ROMToronto.

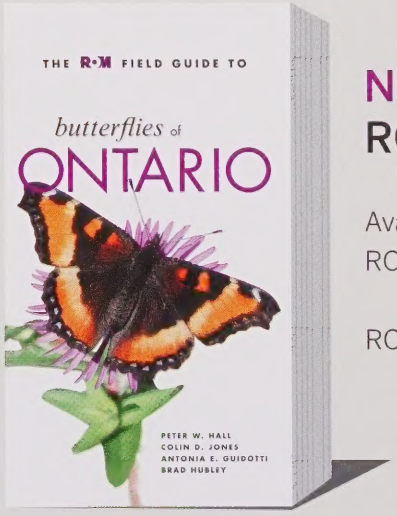
**@MaestroFreshWes**
ROM was awesome last night. #ROM #backbone25 #ManifesTO pic.twitter.com/KjaTYyJfb4

**@TorontoStar**
Moby Ick: How to skin a dead whale http://on.thestar.com/1IsHo67 #bluewhale pic.twitter.com/1LMj4LDis5

**@ecityevents**
No mosquitos but plenty of buzzz! #FNLROM

**@shedoesthecity**
What a way to start the weekend! Thank you @romtoronto for a truly incredible #fnlrom!

**RYAN DODGE** is the social media coordinator at the ROM. Follow him @wrdodger.


NEW FROM ROM PRESS

Available at the ROM Boutique in July.

ROM Members: $27

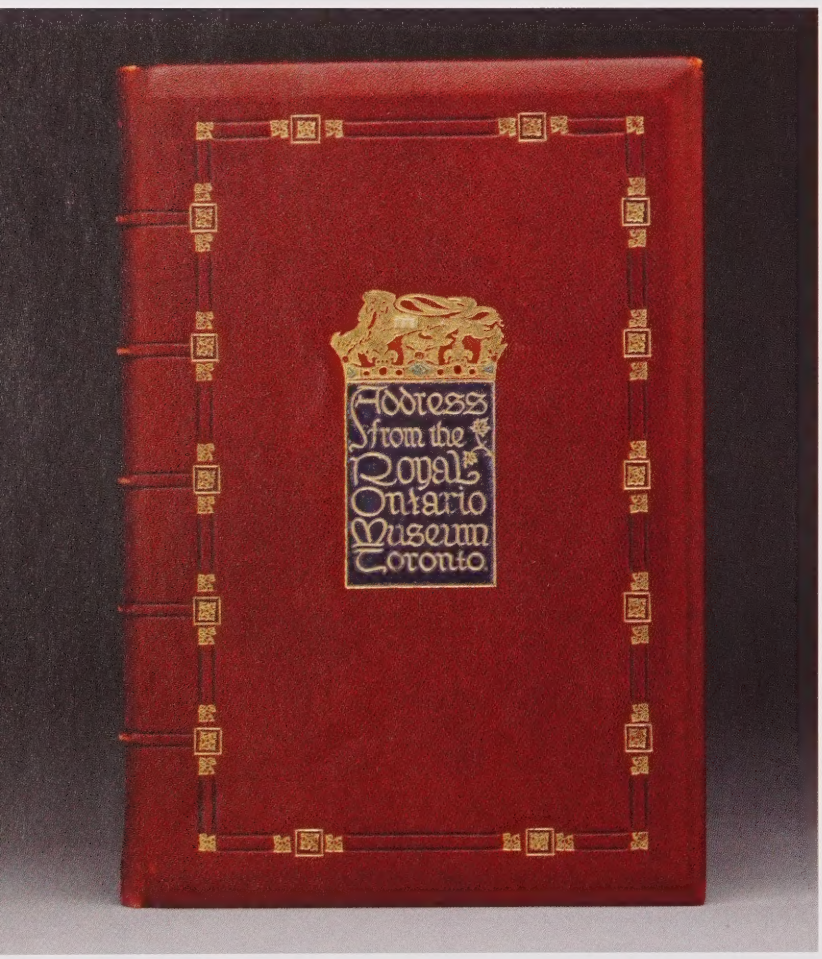

Photos: FNL photography by Tommy Nguyen, ElectriCITY Events.

# Discoveries and Dispatches

## From the Archives
## Illuminating the ROM

**On display** in the Hyacinth Gloria Chen Crystal Court near the entrance to the ROM, as part of our year-long Centennial celebrations, is a book that harkens back to the Museum's earliest days. And it does so spectacularly!

Presented to Canada's then Governor-General, His Royal Highness Prince Arthur, the Duke of Connaught and Strathearn (and son of Queen Victoria), it is an illuminated leather-bound volume of the formal address of appreciation read to the Duke at the opening of the ROM on March 19, 1914, by Sir Edmund Walker, chairman of the Board of Trustees of the Museum.




The glorious volume is the work of a now largely forgotten (though still highly regarded) Toronto graphic artist named Alfred Harold Howard. Born in 1854 in Liverpool, England, Howard apprenticed as a lithographer before immigrating to Toronto in 1876. He soon opened a graphic design office in the burgeoning cultural centre and quickly established his reputation as an artist as well as a designer of furniture and fabrics.

Howard was especially noted for his beautiful watercolours on vellum and parchment, usually hand-bound in fine morocco leather. Most often these exquisite one-off books were presentation copies of formal addresses of appreciation, welcome or farewell, and resolutions of condolence. Among his commissions were an illuminated book for presentation to the widow of Sir John A. Macdonald in 1891 (from the City of Toronto), a presentation book also for the Duke of Connaught marking his opening of Toronto General Hospital in 1914, and a 1904 illuminated address to James Bain upon completion of 21 years of service as chief librarian for Toronto Public Library.

The manuscript, commissioned by Sir Edmund, is filled with detailed renditions of objects in the Museum: The first page, which shows the floor plan for the new Museum, is decorated with illustrations of Crinoidea and Graptoliteo from the ROM of Palaeontology. The second is illuminated with examples of works of art from Ancient Egypt and Greece, Asia and Europe, including a suit of medieval armour, two Ming Qilins (mythical East Asian hooved creature), and four designs from the ROM's collection of majolica. Elsewhere you'll find a wonderful depiction of a buffalo robe decorated with a battle scene, surrounded by examples of beadwork, wampum beads and ceremonial pipes. Other pages feature an Anatolian rug, a large medallion, a Roman helmet, a Greek sculpture of a young Bacchus, the vertebrate of a Mesozoic crocodile, and several specimens of Trilobites. There's even a page paying tribute to the Duchess of Connaught who was experiencing serious health issues (she died three years later).

This remarkable manuscript (acquired by the Museum from the Duke's descendants in the 1970s or '80s) is a real treasure of the ROM, a rare visual representation of so many extraordinary elements the public saw for the first time on that memorable day in 1914.

**Arthur Smith** is head of the ROM's Library and Archives.
**@ArtatROM**

News

# Reviving the Passenger Pigeon

## DNA of preserved passenger pigeon may resurrect the species

**The year 1914 had its moments**; World War I began, the Royal Ontario Museum opened its doors for the first time, and in early September, a bird named Martha died in the Cincinnati Zoo. Unfortunately, Martha was not just any bird—she was, in fact, the last passenger pigeon to live on earth.

Two hundred years ago passenger pigeons were arguably the most abundant land bird in North America, with a population estimated at 3 to 5 billion. They travelled in titanic flocks, arriving into southern Ontario in late March to forage on the tree masts and abundant acorns that littered the ground in the northeastern forest. They were a welcome food source for early settlers, and millions of birds were sent to nearby cities annually. The 1800s were not kind to the passenger pigeon. Considered an agricultural pest and a never-ending food source, the wild passenger pigeon was eradicated by the turn of the century through market hunting and the clearing of the eastern forests.

Today, passenger pigeons are found only in museums. Thanks to a bequest by J. H. Fleming, a private bird collector, and the determination of one of our patrons, Paul Hahn, the ROM now curates the largest collection of passenger pigeons in the world—152 specimens that include eggs and skeletons. They are researched by ornithologists, archaeologists, artists, and most recently, molecular biologists.

In 2011, researchers from the University of California, Santa Cruz, and the Long Now Foundation took a small piece of skin from the toe pad of each of our specimens and extracted DNA in the hopes of learning more about the evolution and life history of these birds. Today, that little piece of skin is now being used for one of the most exciting and controversial research programs of our time. Advances in genetic sequencing and molecular biology are now making it possible, in theory at least, to bring extinct plants and animals back to life.

What's more, two of the ROM's birds are playing a major role. ROM #34.3.23.2, collected in 1871 from Tannery Hollow (Yorkville) in Toronto, and ROM # 43060, collected in 1880 from Montreal, are having their entire genomes sequenced. Once the sequences have been determined, they will then be inserted into the embryos of the closest living relative, the band-tailed pigeon. Once a viable passenger pigeon is produced, a captive breeding population program will come into effect, followed by the birds' reintroduction into the wild.

Bringing back extinct plants and animals to life is known as de-extinction. While still in its infancy, the de-extinction project may help us restore some human-caused and even non-human-related extinctions. But are there dangers? Do we have the right to play God?

There are plenty of surrounding factors to consider, such as any potential economic and associated health issues. Will extinct animals be able to survive in a changed environment? If extinct animals are brought back, will humans begin to care less about the environment and so do less to protect endangered species?

In a memorial to the extinction of the passenger pigeon and other species at risk, the ROM will be hosting a gallery "intervention" along with associated programming in late summer and fall. Please join us for a look at the past and, possibly, the future.

**MARK PECK** is an ornithology technician in the ROM's Department of Natural History.
**@Peckasaur**

**ROM MEMBERS EVENT**
Join us on September 16 at 11 a.m. as Mark Peck explains the *Passenger Pigeon Intervention*, and be a part of the discussion on the role of museums today as related to protecting bird populations. For information, visit **rom.on.ca.**

Illustration: Passenger pigeon created by Kretschmer and Jahrmargt: Shutterstock.

## New Bat Species Honours ROM Curator

A new bat species has been named after Burton Lim, the ROM's assistant curator of Mammalogy. Bruce Patterson of The Field Museum in Chicago and Paúl Velazco of the American Museum of Natural History extracted DNA from museum specimens to discover three new species of the yellow-shouldered bats. This species of the yellow-shouldered bat, called *Sturnira burtonlimi*, is native to Costa Rica and Panama.

**Hey kids!** To check out our other bat named Burton, read *Burton & Isabelle Pipistrelle: Out of the Bat Cave*, available in the ROM Boutique.

ROM ReCollects

# A Different Light

**In August 2003,** ROM's Asian departments hosted a special visitor from India: the leader of a school of Tibetan Buddhism, one of several schools from the mountainous region of the Himalayas. He was equal in status, if not celebrity, to the Dalai Lama, the well-known leader of another school of Tibetan Buddhism.

The young Rinpoche, an honorific title used for high-ranking lamas that literally means "precious one," was genuinely interested in the beautiful and historical objects in our galleries and storage areas. His reaction to one object in particular—a long, slender ladle associated with tantric ritual—stands out in my mind. It had a black metal handle inlaid with gold designs and a scoop made out of the top part of a human skull, encircled with semi-precious stones. Skulls and bones are often used as Tibetan Buddhist ritual objects, serving as reminders of the ephemeral nature of the physical body. As I held it out for him to touch, he took one step backwards. The translator explained to me that he would not touch the object due to the energy it emanated. I was struck by the matter-of-fact nature of the comment. Working in a museum, I regularly encounter the power that objects hold, either through their history or the stories they preserve, but I had never witnessed so directly the energy that an object continues to convey even outside of its original context. Little did I know, the theme of energy would return again during the tour.

During that visit, at exactly 4:11 p.m., Toronto was plunged into the largest blackout in North American history, leaving 50 million people without electricity for as long as 41 hours. It prompted emergency declarations, disrupted transit, and left businesses scrambling. We were in the middle of our tour when darkness struck. But our guest seemed undeterred. Instead, he bounded up six flights of stairs when the elevator stopped working, ate cookies without tea when we couldn't boil water, and viewed the objects in the vaults by flashlight. Throughout the experience, his demeanour was kind, gentle, and serene, even as his entourage fussed. He embodied the Buddhist principle of non-attachment in the face of hardship caused by the blackout. It was as if he was in accord with forces beyond our recognition, to teach by example this small group in the back of the Museum about the limits of our physical comforts.

Later, as I walked the long distance home along with throngs of stranded people, my head was filled not with thoughts of the melting ice cream in my fridge, but of our special visitor. In Tibetan Buddhism, Rinpoches are believed to be reincarnations of spiritual teachers, enlightened beings like the Buddha. And I couldn't help but wonder about the coincidence of having one of Tibetan Buddhism's highest teachers—a beacon of light for so many believers—present as the city descended into darkness; a darkness that, in the coming days, taught people to turn not to their computers and TVs but to each other for support, comfort, and community. Through the darkness that summer, shone a different kind of light.

To read other recollections and to share your ROM story, visit **rom.on.ca/recollects**.

**DEEPALI DEWAN** is senior curator of South Asian Visual Arts in the ROM's Department of World Cultures.
**@DeepaliDewan**

Photos: *Sturnira burtonlimi* courtesy Paúl Velazco. Ladle, *Homa* (human cranium, bronze, turquoise, coral, paint), Tibet, 18th to 19th century; ROM 914.44.2.

**Left:** Mark Engstrom and Burton Lim, mammalogists with the Centre of Biodiversity at the ROM, working on the Blue whale in Woody Point, Newfoundland.

**Below:** The Blue whale team is now set to move the massive creature from Trout River around Gros Mourne to Woody Point where the work was completed.

ROM News

# Dismantling a Beached Blue Whale

**It is Mother's Day**, May 11, 2014, and it is a cold, rainy day in Woody Point, Newfoundland. As I write, the ROM team is still hard at work on the now-famous Blue whale that washed ashore nearby Trout River's beach over two weeks earlier. I am currently sitting inside our rental van where I have covered the seat and the floor around me with plastic bags. This is so I can remain in my whale scrubs in case I need to jump out and gather some footage on any new developments, while also avoiding a hefty cleaning fee. This isn't a project for the squeamish and it is a true reflection of my passion as an environmental communicator.

When I entered the Environmental Visual Communications Program at the ROM, I wondered what my first big gig would be. I knew I wasn't entering a glamorous line of work but I definitely did not think I'd be photographing the rupturing of a Blue whale artery while standing knee high in whale guts.

I'll never forget this experience, and not just because the smell of whale carcass will continue to linger on my camera equipment for years to come—but because this project involves one of the world's most fascinating creatures: the largest animal to ever have lived on our planet, one that is in danger of extinction. Our mission to recover tissue and the skeleton of the whale is no small feat, and an amazing lesson in anatomy and science. The ultimate environmental story, it showcases what the ROM's Centre of Discovery in Biodiversity represents.

As of this afternoon, we've completed about one third of the whale. The liver has mostly turned to a brown mush and it is spilling out of the rib cage, looking oddly like a chocolate fountain. The team is humorously referring to it as "the chocolate pudding." A sense of humour is definitely alive in the team after more than 30 hours spent inside a rotting whale.

It is amazing to watch the team—including Mark Engstrom and Burton Lim from ROM Biodiversity—pull this thing apart. The town and visitors are curious, every day about 15 to 20 people come to check our progress. It's a friendly, energetic environment and we're quick to include locals in discussion.

Guts and gore aside, this story is about the Blue whale and what this project will mean to the North Atlantic population. Recovering this animal's skeleton and securing tissue samples will help us to better understand these animals. Conservation of the species will depend on making our work accessible to scientists around the globe. And it'll help us in educating ROM visitors on the importance of research and collections.

---

**JACQUELINE WATERS** is a graduate of the Environmental Visual Communication Program at the ROM in partnership with Fleming College. Jacqueline is a photographer and storyteller who lives in Toronto. @ROMBiodiversity and **@Jackiecwaters**

Photography by Jacqueline C. Waters for the ROM.

# Cairo Under Wraps

## Early Islamic Textiles

BY ANU LIIVANDI

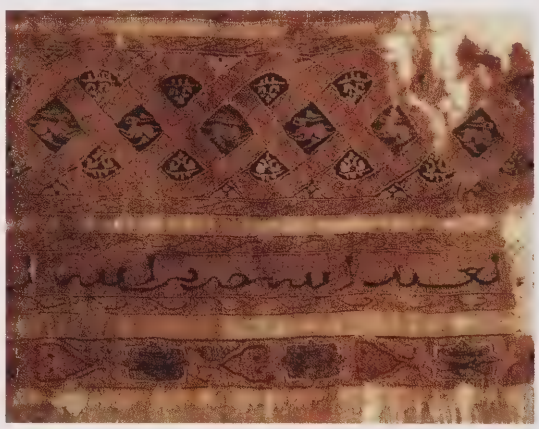
**The ROM has a rare and important collection** of Early Islamic textiles. It is certainly the largest collection in Canada and, in regards to examples with historical inscriptions, is second only to that of the Museum of Islamic Art in Cairo. Most of these textiles were made in Egypt where they were found, but some were imported from West Asia. Although they come from cemeteries and have stains indicating their use as burial shrouds, they were originally intended to be used as clothing (such as turbans and robes) and as furnishing fabrics (such as curtains and cushion covers).

To mark the ROM's Centennial and the opening of the Aga Khan Museum later this year, *Cairo Under Wraps* will be on display in the Patricia Harris Gallery of Textiles & Costume from June 21, 2014. The exhibition features almost 80 examples of Early Islamic textiles dating from the 7th to 12th centuries, more than half of which are on display for the first time. The earliest examples from this period were collected by Charles Trick Currelly, one of the ROM's founding directors.

Textiles known as *tiraz* are distinguished by Arabic inscriptions. In their purest form, tiraz textiles bear the ruler's name and other historical information such as the date and place of manufacture. Other tiraz textiles however have only simple expressions of faith or merely simulate Arabic script for decorative purposes.

By the 12th century, the archaic kufic script gave way to the cursive style (*naskhi*). Inscriptions no longer communicated the protocol of the ruler. Instead, the words conveyed general wishes for success and well-being.

It has been an honour to work on this exhibition together with Lisa Golombek (curator emeritus of Islamic art), whose groundbreaking work on tiraz textiles, written with Veronika Gervers in 1977, is still listed as a basic reference in all scholarly works on the subject. Karin Ruehrdanz (curator of Islamic art) has selected complementary artifacts in other media (coins, ceramics, glass, metalwork, etc.), and everything on display is from the ROM's own collection. o



**Top:** Arabic letters in red silk tapestry woven into a gauzy linen tabby ground. The tall kufic letters have terminals resembling leaves and tendrils, and some take the elegant curve of a swan's neck.

**Middle:** *Tiraz* fragment with birds, Egypt, 996–1021 CE.

**Bottom:** A gauzy linen fabric from the 12th century. The rope-like design that fills the decorative band was very popular in this period. Hares appear in the interspaces and in the cartouches of the narrow bands above and below. The rich gold ground is woven with gold wrapped around a silk core. The Arabic text repeats: "Victory from God to the servant of God."

**ANU LIIVANDI** is assistant curator of Textiles & Fashions in the ROM's Department of World Cultures.

Shawl fragment with monumental tiraz inscription. Egypt. 952–976. ROM 963.95.5. Tiraz fragment with birds. Abemayor Collection; gift of Albert and Federico Friedberg. ROM 978 76.551.

# The Biology of Animals

## A ROM scientist explains why and how specimens are collected for research

BY BURTON LIM

Burton Lim studying mammals in Borneo.

**Q** **My family and I watched the "Museum Diaries" episode about your field trip to Borneo on TVO. Why do you have to kill bats and rats to study them? Is there a way you can study them without killing them?**
— Rowan, age 7, Toronto, Ontario

**A** A lot of what we know about the biology of animals is based on the study of specimens in museums. It's not always possible to fully study these animals while they're alive, because sometimes we need to have a look inside. Some of these specimens we get by chance, such as when an animal dies at the zoo. But a lot of the specimens are specifically collected to answer biological questions as part of a larger research project.

On the field trip to Borneo, I wanted to see how the kinds of species of small mammals (bats and rats) changed at different heights up Mulu Mountain. This information is necessary to help us understand why these species are found at different levels of elevation. Is it a response to climate change resulting from natural differences in the environment? Or is it a response to human intervention, such as local deforestation or global warming?

This collection is important not only because it is the first to survey mammals all the way up to the top of the mountain, but also because it provides a historical record of species diversity at Mulu.

With this baseline database, future researchers can do comparative studies without having to make further collections to see what has changed and why.

The collecting of specimens is highly regulated. Permits are needed from the Malaysian and Canadian governments. In addition, approval from the ROM Animal Use Committee is needed to ensure that provincial laws on ethical animal research are followed.

My permits allowed me to collect five specimens of each species—essentially, one specimen from each of five elevational sites. So most of the animals I caught were released unharmed. But there is still the need to document species diversity for scientific verification.

This is important for areas that have not been surveyed before, such as the sites at Mulu.

If future research discovers a new species, one specimen is needed to be designated as the "holotype" or the official reference source for the species.

There needs to be a good scientific reason to collect specimens, which needs to be done properly and professionally. Doing this research helps us protect animals and their environment in the future. ○

**BURTON LIM** is assistant curator of Mammalogy in the ROM's Department of Natural History. @ROMBiodiversity and **@burtonlim**

If you have questions for our experts, e-mail us at magazine@rom.on.ca.

Photos: Burton Lim by Joshua See.

# The First Brush

## Paul Kane and Infrared Reflectography

***Currently underway in the Daphne Cockwell Gallery of Canada: First Peoples***

BY KENNETH R. LISTER

**Left:** *Dalle des Morts, or the Rapid of the Dead.* Paul Kane, 1849–1856. Hudson's Bay Company brigade, upper Columbia River, British Columbia. oil on canvas; 46.0 × 74.0 cm.

**Opposite top:** *Dalle des Morts, or the Rapid of the Dead,* detail of Near Infrared Reflectography image.

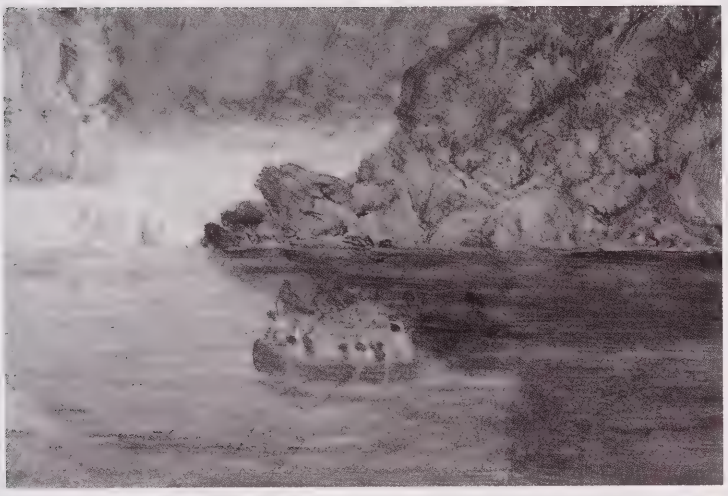
**To the careful eye,** there is something odd about *Dalle des Morts, or the Rapid of the Dead*, one of 100 paintings completed by Paul Kane in his Toronto studio during the 1850s. Inspired by field sketches taken during his extensive 1845 to 1848 travels across the country west to the Pacific Ocean, Kane's oil paintings represent his formal record of Aboriginal peoples and the landscape he experienced. Completed by 1856, the paintings are an invaluable visual record of a world about to disappear, reproduced in a book-length account of his journeys entitled *Wanderings of an Artist among the Indians of North America.*

The painting is representative of Kane's work: *Dalle des Morts, or the Rapid of the Dead* shows birchbark canoes descending rapids on the upper Columbia River in British Columbia. But what is odd about it? From the beginning of the Hudson's Bay Company's history on the Columbia River, the HBC fur brigades travelled up and down the river in wood bateaux, not canoes. This is not an error Kane would be expected to make. The enigma is made more acute with the study of another Kane painting titled *Boat Encampment*. In it the artist captures the site where the Columbia River brigade would meet up with the westbound brigade after crossing the Athabasca Pass: there we see voyageurs pitching clinker-style wood bateaux, a design with raked bow and stern effective when negotiating white water. And, when we study Kane's watercolour field sketch that was the basis for the oil painting, we see that he indeed shows the Columbia River-style bateaux with raked bows and sterns.

Knowing that Kane's studio paintings, not his field sketches, represent the visual record of his narrative, what are we to make of his portraying canoes, rather than bateaux, travelling down the Columbia River?

It is because of this question that *Dalle des Morts, or the Rapid of the Dead* was among the first of the Paul Kane oil paintings to be analyzed using Near Infrared Reflectography. NIRR is a photographic technique that takes advantage of infrared light reflectance and transmission to make some pigments transparent,

Photo: *Dalle des Morts, or the Rapid of the Dead*; gift of Sir Edmund Osler; ROM 912.1.20.



NIRR photograph of *Dalle des Morts, or the Rapid of the Dead*, processed by George Bevan, Ian Longo, and Michael Fergusson.

while others remain opaque. A purpose-built camera with an infrared light source can "see through" the surface layer of paint to record underdrawings and underpaintings that the artist may have initially rendered. Thus does the technology divulge the thinking of the artist as he was in the process of developing a composition.

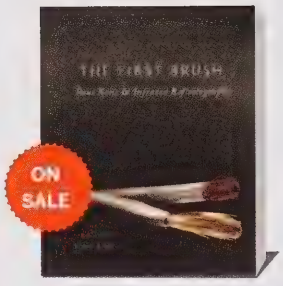
In this case we discovered with NIRR that Kane originally painted true to the image of his sketch—and personal experience. To the immediate right of the foreground canoe that is visible on the painted surface, we see beneath the paint the distinctive shape of a bateau with three sets of rowers and a sternman steering. Similarly, in the distance, to the left of the canoe slipping down the face of the rapids, appears the underpainting of a bateau that matches the image in his field sketch.

This surprising result showing the correlation between his field sketch and his initial rendering of the scene on his painted canvas led to an expanded analysis of the ROM's complete Paul Kane collection, in addition to paintings by Kane at the Art Gallery of Ontario and the National Gallery of Canada. The research team of Kenneth Lister and Heidi Sobol of the ROM and George Bevan, Ian Longo, and Michael Fergusson of Queen's University recorded and analyzed close to 130 of Kane's paintings, revealing his creative processes and artistic thinking as he painted in his Toronto studio.

Near Infrared Reflectography reveals underdrawings and underpaintings that shed light on the truthfulness of Kane's art and his struggle for composition. The technique also provides insight into the relationship between versions of the same scene, which is the initial painting and which is the copy? *Dalle des Morts, or the Rapid of the Dead* shows Kane was willing to alter his witnessed record, but only after he had initially rendered the scene as recorded in his field sketch.

*Near Infrared Reflectography* opens new windows into understanding Kane's art revealing his sense of art and documentation, the development of his own aesthetic values, his response to patronage pressure, and his steadfastness to a realized vision. o

**KENNETH R. LISTER** is assistant curator of ethnology in the ROM's department of World Cultures.




## Available Now!

***The First Brush: Paul Kane and Infrared Reflectography*** is a companion catalogue to the exhibition. Available at the ROM Boutique.

Member Price: $22.45

**The exhibition runs through April 2015 and includes four major rotations.**

**DATES**

> **April to July 2014**
"to paint their likenesses": Great Lakes to North Saskatchewan River

> **August to October 2014**
"to paint their likenesses": Columbia River to Vancouver Island

> **November 2014 to January 2015**
"a most faithful representation"

> **February to April 2015**
"out of a series of Paintings"

# Road Ecology

## How can we protect wildlife from the threats of roads

BY MANDY KARCH

**When driving on a highway**, rushing from one place to another, we seldom think about the countryside rushing by in a blur. We aren't aware that just metres from the shoulder of the road lives a wide variety of plant and animal wildlife, from microbes to moose. And we rarely think of the effects on the surrounding area of the road and the fact of our travelling on it. That's a shame because the impact is huge and often deadly (to individual animals of course, but also to the entire biosphere).

Now, the ROM is taking the lead on an innovative organization dedicated to protecting wildlife and mitigating the damaging effects of roads in Ontario. Called the Ontario Road Ecology Group (OREG), it is chaired by Dave Ireland, managing director of the ROM Centre for Biodiversity. "It doesn't come as a surprise to most people that roads are bad for the environment," says Ireland. "We all know about pollution created by the traffic and about the countless wildlife/vehicle collisions, large and small, that happen every day." Indeed Southern Ontario has the greatest density of people and roads and the highest number of Species at Risk (SAR) in all of Canada. Our vast road network, high traffic volume, and abundance of biodiversity, says the Ministry of Transportation of Ontario, result in 14,000 significant collisions every year (many more go unreported, including obviously countless incidents involving small wildlife such as birds, snakes, frogs, and turtles). To reduce and ultimately to prevent carnage from collision, OREG is driving the provincial government and many regional and municipal governments to develop and implement road ecology measures ranging from awareness-raising

**Now we're considering all wildlife and plants, and helping national and international partners on how they can best mitigate the threat of roads to biodiversity. Ontario is leading the charge on road ecology**

**The Ontario Road Ecology Group** (OREG) was established in 2009 as a not-for-profit organization that protects biodiversity from the threats of roads. Two of OREG's main objectives are: 1) reconnect the landscape to facilitate wildlife movements and 2) reduce or eliminate wildlife road mortality. This ROM conservation program conducts research, guides transportation policy, and promotes public engagement to resolve road ecology issues across the province.

As founder and chair of OREG, Dave Ireland was the winner of this year's Environmental Community Organizer (ECO) Award. Presented by the Environmental Studies Association of Canada, the award honours an individual, team, or organization for their contribution to the field of environmental studies in Canada.

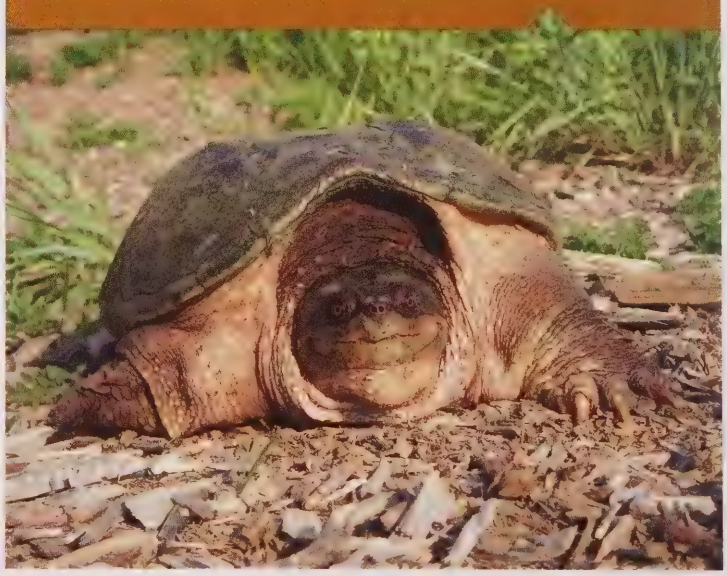
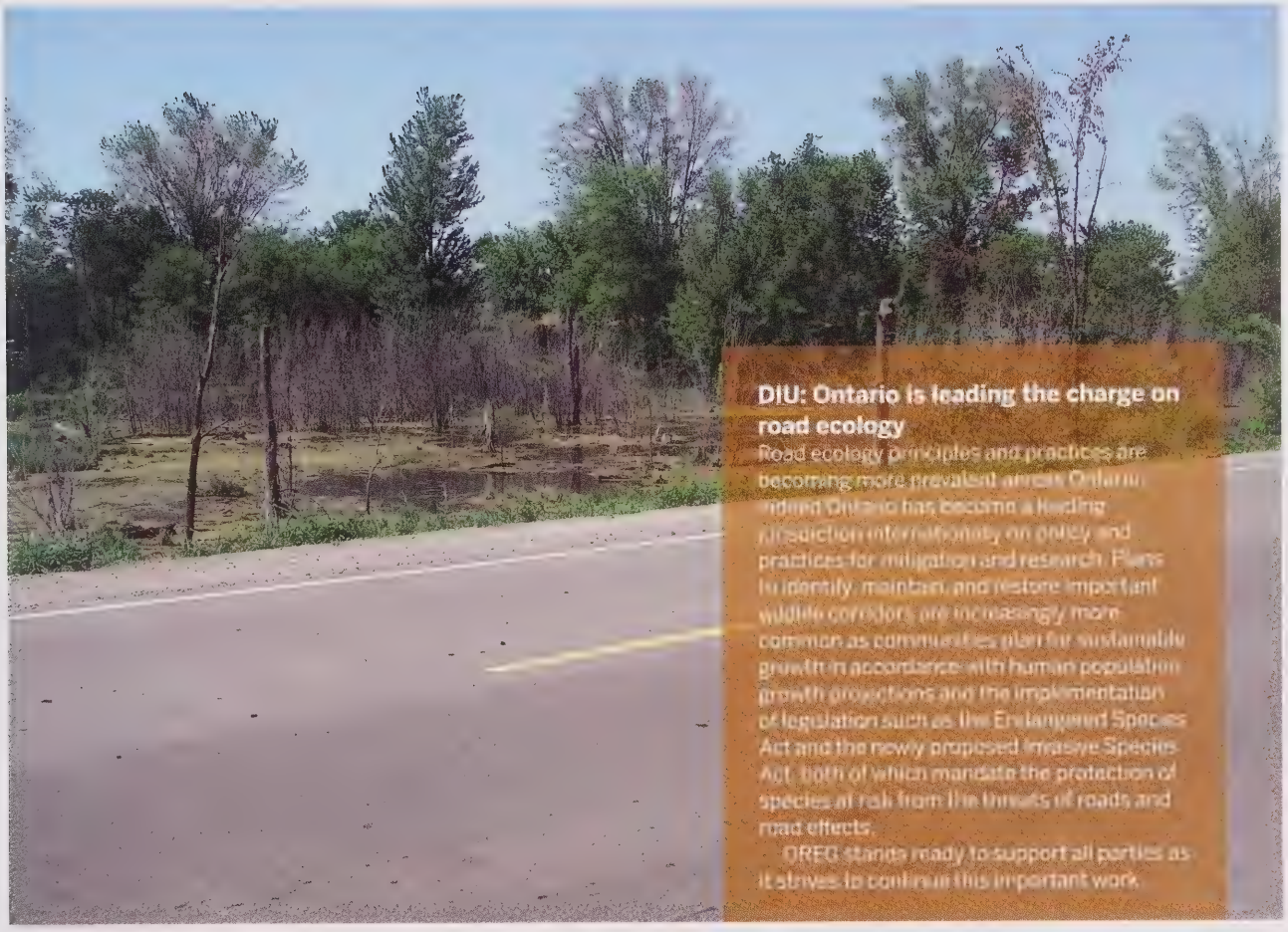


Photo by Mandy Karch.



**DIU: Ontario is leading the charge on road ecology**

Road ecology principles and practices are becoming more prevalent across Ontario; indeed Ontario has become a leading jurisdiction internationally on policy and practices for mitigation and research. Plans to identify, maintain, and restore important wildlife corridors are increasingly more common as communities plan for sustainable growth in accordance with human population growth projections and the implementation of legislation such as the Endangered Species Act and the newly proposed Invasive Species Act, both of which mandate the protection of species at risk from the threats of roads and road effects.

OREG stands ready to support all parties as it strives to continue this important work.

**Left:**
Heart Lake Road, Brampton, Ontario.

**Opposite:**
Snapping turtle (Chelydra serpentina) along the Heart Lake Road, in Brampton. She could be a female, getting ready to lay her eggs.

campaigns and signage to constructing exclusion fencing and "ecopassages" to keep wildlife off the road. (Dedicated bridges and tunnels designed for animals, ecopassages can already be found on provincial highways, including Ontario's first overpass for large wildlife on Hwy 69, as well as in provincial parks and on municipal roads in Norfolk County, Richmond Hill, and Waterloo.)

Collisions though are only the most glaring problem. There's more to it than that, however, roads are more than just a ribbon of land slicing through the countryside. There are commuter parking lots, on- and off-ramps, maintenance depots, service stations, and more. And the damage done is a result of many different factors, from noise and light pollution to heat and vibration, in addition to the more obvious effects like air pollution and salt damage. Organisms in the soil, water, and air are negatively affected; the quality of the surrounding habitat is degraded. Roads also facilitate the spread of invasive species; seeds are carried by the winds generated by the rush of traffic, and root fragments remain on construction equipment not properly cleaned between sites—in these ways species spread from the road right-of-way into neighbouring wildlife habitats, disturbing soil microbial composition while out-competing local biodiversity. As a result the entire system is damaged, leaving animals vulnerable to weather events, disease, heightened predation, and more.

OREG is at the forefront of efforts to mitigate these damages in Ontario. Started in 2009, it has 400 members—planners, educators, scientists, and government officials who together facilitate wildlife movements and reduce and even eliminate wildlife road mortality. "We began this journey 10 years ago," says Ireland, "with a goal to help snakes cross roads in the Georgian Bay area. We've just kept going ever since. Now we're considering all wildlife and plants, and helping national and international partners on how they can best mitigate the threat of roads to biodiversity."

There is a lot to be done, from ensuring that road ecology goals are accounted for in official plans, to scheduling and budgeting for road projects that address the threats of roads to wildlife. OREG is helping develop government partnerships with local conservation authorities and organizations to begin the process of collecting data, conducting analyses to identify vulnerabilities and danger zones (areas of concentrated wildlife road mortality), and to prioritize actions. Together, these tools help ensure that the limited funds available are directed to best assist in recovery efforts.

To be a part of OREG or to learn more about road ecology initiatives please visit **rom.on.ca/oreg.** ○

**MANDY KARCH** is the group coordinator for OREG.
@ROMBiodiversity

Photo by Mandy Karch.

# Pushing Boundaries

## Emilio Genovese considers the changing face of Museum exhibition design

BY SHEEZA SARFRAZ

**Emilio Genovese**
EXHIBIT DESIGNER
Creative

**Curriculum Vitae**
**2000 to Present**
**Royal Ontario Museum**

Lead graphic designer:
*The Forbidden City: Inside the Court of China's Emperors* (2014)

Lead graphic designer:
*Observance and Memorial: Photographs from S-21, Cambodia* (2012)

Lead graphic designer:
*Maya: Secrets of their Ancient World* (2011)

Lead graphic designer:
*The Warrior Emperor and China's Terracotta Army* (2010)

**2000**
**Graphic Designer**
Pylon Design

**Education**
**2000**
Graphic Design
Seneca College of Applied Arts and Technology

**When visiting a museum,** how often do you take your eyes off the exquisite pieces to notice the walls they hang on? How does the exhibition's layout affect your experience with the objects? As Canadian philosopher Marshall McLuhan said, the medium is the message. Museums are more than galleries where natural wonders and ancient treasures are displayed; they are a medium that shares knowledge and research from its curatorial staff to the visitors through displays and exhibitions. The people charged with encouraging that flow of ideas and knowledge are the exhibition designers.

Emilio Genovese has been part of the creative design team at the ROM for 14 years. His latest installation is this summer's *Forbidden City* exhibition.

Graphic designers are part artist, part communicator, and part architect. Commonly referred to as experiential graphic designers, they create an exhibition that can be seen as a three-dimensional graphic novel—a flowing narrative that uses objects, visuals, and texts to tell a story. Emilio is inspired by innovative artists such as Swiss painter Felice Varini, who paints on buildings and large interior spaces. "His work creates engaging experiences that encourage people to become aware of their environment," says Emilio. "And I feel it changes perspectives on space and 'content' and how they can live together."

Emilio begins a project by consulting with the exhibition's curators, interpretive planners, and 3D designers. He then combines this with his own research on the subject to map out a graphic narrative that becomes the thread to bind the exhibition design together.

"I like to incorporate elements into an exhibit that are surprising yet relevant. I think of it as the seasonings of a dish—not the main ingredient but something that helps to appropriately enhance it."

As part of the ROM design team, Emilio has to constantly consider certain factors that improve the visitor's experience at a primary level, one of which is communicating the key messages of the exhibit with typography. He spends considerable time selecting the right font for each show. The typography of the exhibition is a means to accessibility and communicating the tone of the story. Scale, weight, spacing, and colour are considered for all the text.

Technology is changing the ways museums can engage with their audiences, allowing designers to get creative when it comes to interactive experiences for visitors. The changing design landscape intrigues Emilio who considers what this will mean for future exhibitions. "I've been thinking a lot about holograms and what incredible opportunities there will be to create immersive experiences and provide deep insight into objects and their history once the technology is ready."

At the moment, Emilio is fascinated with projection mapping and its near-limitless applications. Where a decade ago backdrops had to be printed and videos were limited by screen-size, now projection mapping transforms any blank space, adding a living vibrancy to emptiness.

"I like to see boundaries being pushed and always try in some way to do the same in my approach to an exhibit." ○

**SHEEZA SARFRAZ** is the project coordinator for ROM Press and production editor of *ROM* magazine.

A look inside the *Forbidden City* exhibition

# Where in the World Are They?

Who is where ... and why ... among our international curatorial team

## CANADA

**David Evans**
CURATOR
Palaeontology

David will return to the badlands of Alberta this August to continue fieldwork along the Milk River region. The multi-year collaborative research project is organized by the ROM, the Cleveland Museum of Natural History, and the Royal Tyrell Museum. The area contains some of the oldest dinosaur-bearing sediments in Alberta, and has potential to reveal new dinosaur species and to contribute to our knowledge of a poorly known time in Late Cretaceous dinosaur evolution.

**@DavidEvans_ROM**
**@ROMPaleo**

## SENEGAL

**Silvia Forni**
CURATOR
Anthropology

In May, Silvia attended the opening week of Dak'art, one of the main contemporary art biennials on the African continent, this year in its 11th anniversary edition. It was an opportunity to meet artists and curators working in Africa and beyond, and to get a sense of the creative directions explored by young artists. Silvia is finishing her work on the forthcoming publication, *Africa in the Market*, which features a collection of essays on 20th century art and art markets in various African countries.

**@silforni**
**@ROM_WorldArt**

## INDIA

**Sarah Fee**
CURATOR
Textiles & Fashions

Sarah recently continued her research into the West Indian Ocean textile trades with a field study of Kutch, India. In the 19th century the port of Mandvi on the west coast of India had direct links with Zanzibar and other East African ports. Mandvi was the main centre for manufacturing cotton cloths for the African trade, and Sarah went seeking oral histories on this trade and its textiles. She spent New Year's day with the family of Kachchhi master weaver Vankar Babubhai Ratanshi, who shared his many weaving and dyeing techniques.

**@ROMTextiles**

Sarah Fee with master weaver Vankar Babubhai Ratanshi and his pit loom, Bhujodi.

# FASHION FOLLOWS FORM

## Patterning a relationship between function and fashion

ALEXANDRA PALMER

Alexandra Palmer, Nora E. Vaughan Senior Curator, Textiles & Fashions and Izzy Camilleri, creator and designer of *IZ Adaptive*.

Photo: Alvaro Goveia

# Izzy Camilleri understood that designing an accessible clothing line meant re-thinking how to get dressed

**In 2006,** when reporter Irene Stickney called Izzy Camilleri "Canada's most PC [perfectly cut] designer" after seeing her fall collection of laser-sharp, sculpted leather garments, little did she understand how prescient "PC" really was. Today, Camilleri's IZ Adaptive line leads the way with fashions carefully designed to fit a clientele of wheelchair users. The ROM's new exhibition, *Fashion Follows Form: Designs for Sitting* invites you to think critically about the role of fashion. What makes IZ Adaptive's line groundbreaking is that—astonishingly—fashion designers have not considered the needs of people who use wheelchairs—despite the fact that industrial designers have made them with the latest hi-tech materials for Paralympic sports to sophisticated robotics for everyday use.

The seeds of IZ Adaptive were planted in 1983 when, at age 18, Barbara Turnbull was working in a Mississauga convenience store and armed robbers shot her. Her spinal cord was severed and she became quadriplegic. In 2004, Turnbull asked her colleague Bernadette Morra, then the fashion editor at the *Toronto Star*, to recommend someone to make her a shearling cape that was warm, and easy to get on and off when she was in her wheelchair. Morra suggested Camilleri because of her mastery of fur and leather. But even after 20 years as an acclaimed fashion designer, Camilleri had no idea that most fashions were inadequate for people using wheelchairs. For them, fashion was not fun; clothing choices were determined by garments that were somewhat functional and could be altered, as hems and cuffs could get in the way of operating the chair. Camilleri's cape for Turnbull proved to be a success; it was warm, easy to wear, and stylish.

Izzy Camilleri's name spread quickly by word of mouth and she soon took on new commissions from others who used wheelchairs. It was as if she was an apprentice learning about seated fashions. As she carefully listened and worked to make fashions that functioned for individuals' needs, design took on new meaning for her. It was challenging and intriguing, as these fashions could make a real difference to peoples' lives. She began to think of making a line, but how? The idea seemed overwhelming because everyone had different disabilities. She says she had an "epiphany" when she realized the guiding principle: the clothes needed to be fitted and shaped for a seated L-shaped body. It was simple. Camilleri's revelation seems obvious now, but it had not been done before because fashion designers are trained to create designs with the pull of gravity on a standing "I", or walking body.

Barbara Turnbull, Izzy Camilleri, and Rudy.

Photo: Alvaro Goveia

With her newfound understanding in place, Izzy Camilleri launched IZ Adaptive in 2009. She understood that designing an accessible clothing line meant re-thinking how to get dressed, a skill that is not innate: it is learned. We teach children what is front, back, and even left and right. The way clothes are made and worn is culturally constructed and the differences are important. They define us.

Camilleri re-thought all this and focused on practical cuts for ease of dressing. She invented

**IZ Adaptive Separating Woman's Leather Biker Jacket**

This leather jacket is designed for style and simple dressing. It cleverly separates in two parts, so that the wearer can be dressed with minimal movement. It zips together at the upper back and is cut away where the client leans against the back of the wheelchair. This makes it easy to get on, more comfortable and less hot. Zippers from cuff to elbow can be opened so that the sleeve slips gently up the arm when putting on.

completely new pattern shapes. Seams were carefully placed, pared down, and engineered to avoid abrasion. She incorporated features such as a longer rise in the seat; she eliminated bunching and folds in the lap and she adjusted hems to fall evenly. Camilleri developed jackets that separate in two, and elegantly wrap the wearer—eliminating the need to lift, push, and shove to get something underneath the body. She used double-ended zippers, large zipper pulls, and magnet closures instead of awkward buttons, details that transform the accessibility of the clothes. Even with all this in mind, the look was still paramount. The result is up-to-date fashion that's elegant, professional or casual and offers fit, comfort, choice, and dignity—truly transformative clothing.

A fascinating thing about IZ Adaptive's design is that when they are on a standing form, Camilleri's clothes look as avant garde as the latest Japanese or Belgian clothes that also push fashion's boundaries. Yet, while runway designs are made in different shapes and silhouettes to grab headlines, IZ Adaptive creates conventional fashions—jeans, skirt, leather jacket, trench coat or a man's suit—that are just as radical because they only look as designed when the wearer is seated. This is why the exhibition, *Fashion Follows Form,* displays the clothes sitting and standing.

When I first saw IZ Adaptive fashions, I was struck with how the patterns were related to the evolution of garment construction. Historical fashions from the ROM's collection illustrate the fluctuating purpose of fashion, and some garment types accommodated a seated body, though the reasons and results may or

**IZ Adaptive Seated Two-Piece Suit**

This two-piece formal suit is cut to follow the line of a seated person. Suits can be difficult to wear when seated as buttons often need to be released, so the cut is adjusted to allow the jacket to remain closed. The pants are cut to follow the line of a seated person by adding more length to the back and less length at the front body, thereby eliminating folds.

**IZ Adaptive Seated Trench Coat**

This water-repellent trench coat is made from an original pattern draft in an L-shape that follows the line of the body while seated. Created in June 2009 for IZ Adaptive, it was the first coat pattern that allowed a person who is unable to stand up and uses a wheelchair, to put on their coat.

Photos: Leather jacket, Adrienne Mountain. Tw-piece suit and trenchcoat, Chris Chapman.

Barbara Turnbull and Jeanne Beker.

## Alexandra Palmer Chats with Honorary Chairs of the Exhibition, Jeanne Beker and Barbara Turnbull on the Changing Face of Fashion Design

AP **How will the world's aging demographic change fashion design in the next 20 years?**

JB One would truly need a crystal ball to predict fashion's future, but it's inevitable that with all the leaps and bounds in technology that are already underway, fashion will be catering to the individual more than ever. I would think that our aging population—and it's one that's more fashion savvy than ever—will be adamant about looking and feeling their best for as long as possible. Increasingly sophisticated designs, which are not only aesthetically beautiful but are also geared specifically to the lifestyles of our senior population, are inevitable. Easy-to-care for, easy-to-wear, breathable fabrications will undoubtedly be key, with modernity and perhaps even a new pared down simplicity dominating the aesthetic.

AP **Will computer generated or computer-stimulated fashions give us more choice or more confusing fashion possibilities?**

JB Since the focus will increasingly be on individualized design, the possibilities for customized fashion will be most welcome and rather exhilarating. To be able to "order up" your exact sizing, or concoct, with the aid of your computer, the ideal design features in each and every new garment you crave will be incredibly liberating for everyone. It will be as though everyone is wearing "couture" clothing: made-to-measure, original, and truly one-of-a-kind. People will certainly need help navigating the "computerized design" waters, as they now need fashion editors to help them in their wardrobe choices. And it will be designers who will be the new curators of future making individualized wardrobes. They'll be able to explain what's possible, but it will be up to the consumers themselves to create their own dream products.

AP **What are the key things you want when looking for professional working clothes?**

BT Experience has taught me that my first consideration must be something that fits and is easy on my skin. When given the luxury of choice, something that is easy to put on and stylish is next on my priority list. Versatility is always a bonus!

AP **How has IZ Adaptive changed or influenced how you dress for work or leisure?**

BT IZ Adaptive has allowed me to expand my wardrobe enough that I have choices to make every morning when deciding what to wear. I have multiple outdoor capes, coats and jackets. I have business suits and clothes for fancier engagements. I have options and feel good about what I wear. That's something I will never take for granted.

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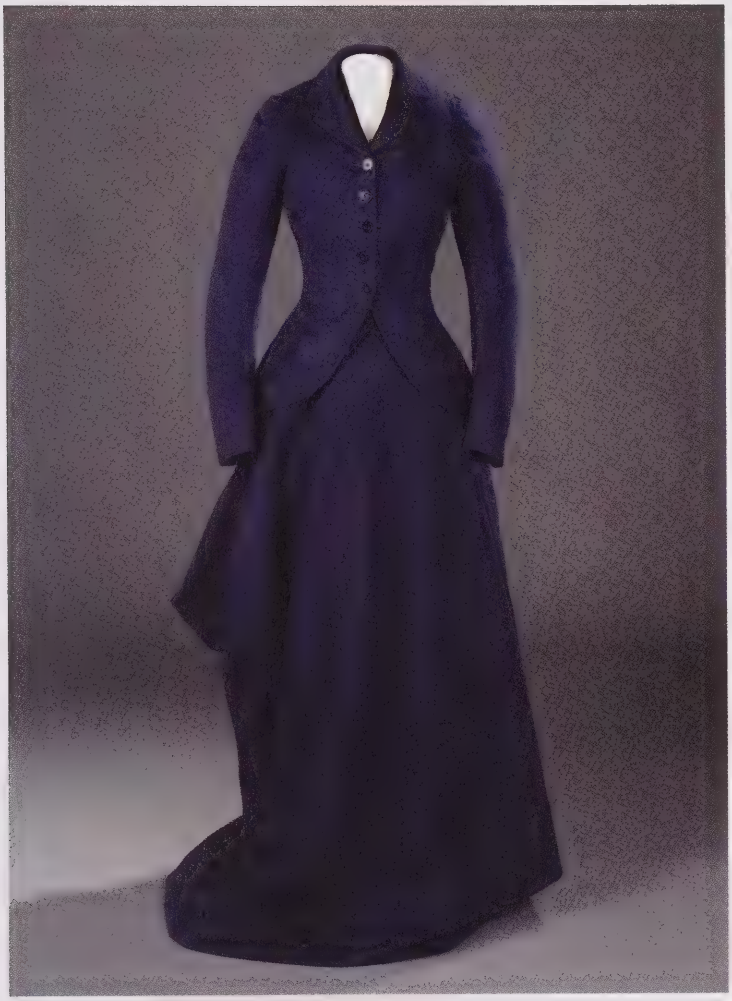
**BARBARA TURNBULL** started as a journalist at the *Toronto Star* in 1991 after receiving her B.A. in Journalism, *magna cum laude*. In 2001 she founded The Barbara Turnbull Foundation for Spinal Cord Research, and with partners offers a $50,000 award in her name for the top-ranked neuroscientist working on spinal cord research. She has received numerous awards including two honorary doctorates, and the Queen Elizabeth II Diamond Jubilee Medal.

**JEANNE BEKER**, actor, author, and columnist is internationally acclaimed for her groundbreaking shows *The New Music* in Toronto (1979) and *Fashion Television* (1985 -2012). She is currently host of Bell Media's *FashionTelevisionChannel*, is creative director of EDIT by Jeanne Beker (@The Bay), and a collection for The Shoe Company. She has received numerous awards including an honorary doctorate from St. Mary's University in Halifax, and the Order of Canada.

Photo: Alvaro Goveia.



**Left:** Woman's sidesaddle riding habit, Canadian (?), late 1870s. A riding habit had to be demure and elegant when dismounted and mounted. Skilled male tailors developed a complex, 3D L-shaped sidesaddle skirt pattern by using the latest pattern drafting tools and mathematical measuring systems.

**Right:** Evening shoulder cape by Russell & Allen c. 1887, English. This silk faille cape favours style over movement. It is cut to accommodate the fashionable bustle at the posterior, and is so fitted that the wearer's arms and elbows had to remain at her sides.

Women's fashions of the 1870s and 1880s were transformed by the technological wonders of sprung steel crinoline bustles

may not be for practical reasons. Tailors worked for centuries to decrease excess fabric at the trouser seat to allow men to sit and stand in comfort and style. This bulk was finally eliminated by the early 19th century. Unwittingly, IZ Adaptive leaps back in time 200 years to the antique cut because it works best for sitting. In the 1870s and 1880s the technological wonders of sprung steel crinoline bustles transformed the silhouette. New jacket styles called *dolmans*, or short capes were cut away over the projecting posterior and featured a restrictive cape-sleeve that limited a woman's actions, in order to create a fitted, shapely back.

Like the dolman, today's mainstream fashions continue to be designed with built-in physical and social restrictions. But IZ Adaptive does the opposite. Canadian Izzy Camilleri thinks outside the box, and in doing so, she forces us to question the meaning, purpose, and significance of fashion in our daily lives. o

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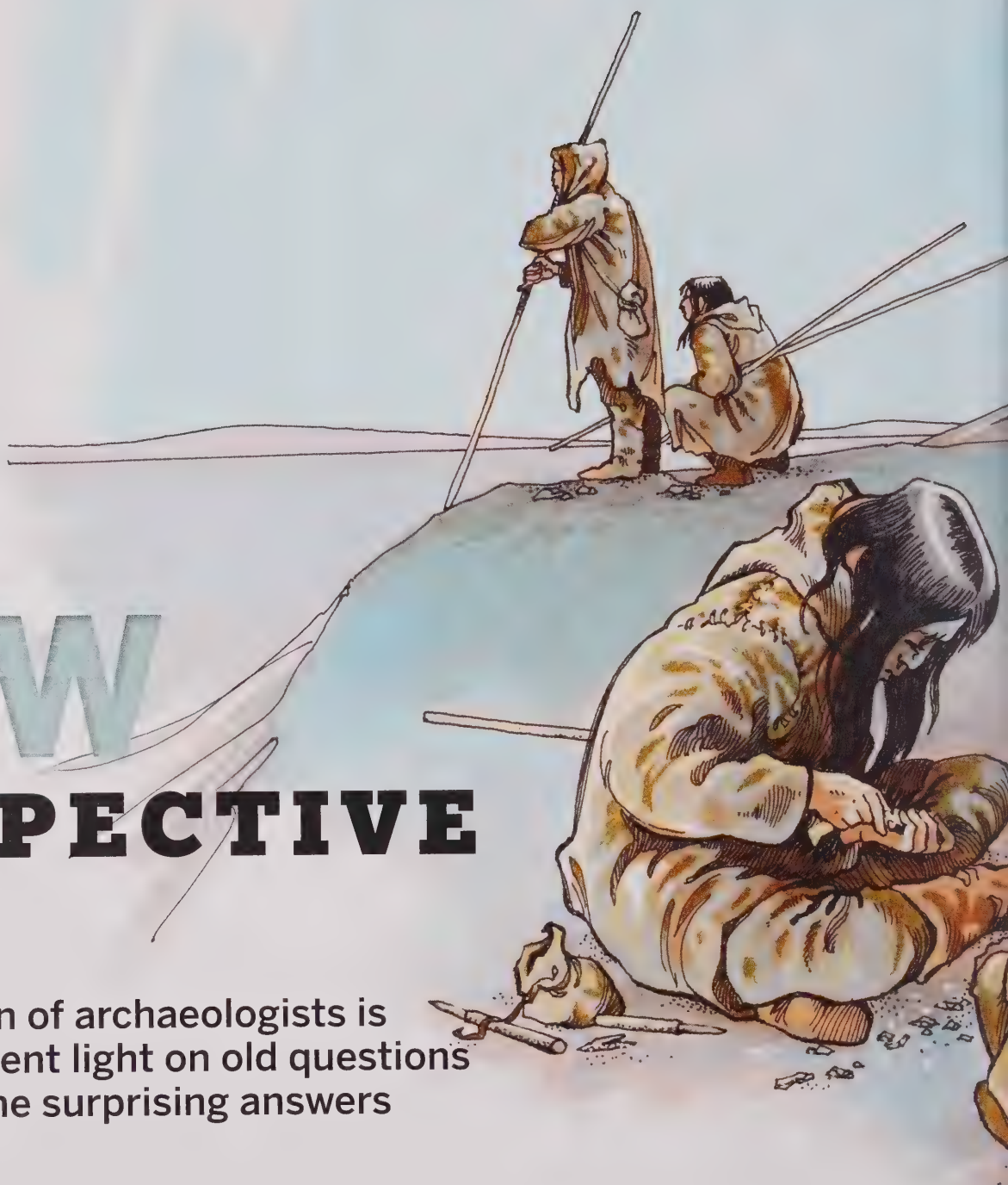


# NEW PERSPECTIVE

## A new generation of archaeologists is throwing a different light on old questions and offering some surprising answers

BY PETER L. STORCK

Illustration: Ivan Kocsis

Early Palaeo-Indian hunter-gatherers watching for game and making tools at a late Ice Age site near the present-day city of Collingwood, Ontario

Stone arrowheads and spear points, potsherds from earthenware and ceramics, and countless other artifacts of everyday life: these are at the core of archaeological research. Taken at face value such objects can tell us a great deal about the human story, prehistoric *and* historic.

But when archaeologists ask other, deeper questions, the exploration can lead to surprising and unexpected discoveries. I was reminded of this recently when a young colleague named Metin Erin visited the ROM to look at some collections I excavated 30-odd years ago. The material came from sites once occupied by Ice Age hunter-gatherers (Early Palaeo-Indians) who colonized parts of Ontario roughly 11,000 years ago, shortly after the final retreat of the continental ice sheet.

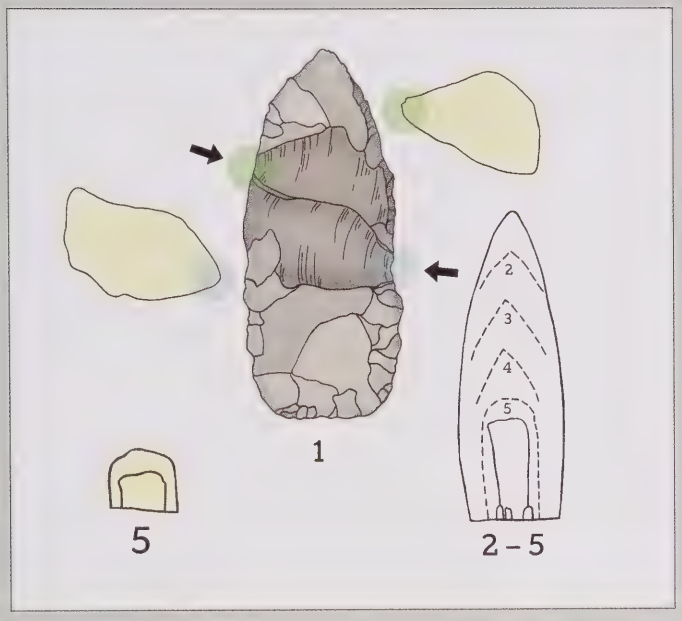
An anthropological archaeologist at the University of Kent in the UK, Metin is also an expert flintknapper, that is, he is skilled at making stone tools just as they were made by Early Palaeo-Indians. Through the work of his colleagues and his own experiments, Metin became convinced that the most ancient Early Palaeo-Indians—called Clovis (after an archaeological site in New Mexico)—shaped stone spear points in such a way that they often removed, intentionally or not, large, thin flakes that extended from one edge of the artifact to the opposite edge. These so-called overshot flakes were a by-product—waste—of thinning a distinctive type of spear point that occurs on Clovis sites throughout North America.

Metin came to the ROM looking for information he needed to complete his PhD dissertation. During the course of that work he saw something totally unexpected: overshot flakes at a site that I

Replica of a Clovis-type spear point and shaft.

Photo: Stone replica courtesy of Dan Long.

## For archaeologists, the elusive Ice Age Clovis peoples who colonized North America have appeared as shape-shifters




## The life history of a spear point

**1** Tool blank made by overshot flaking (showing two overshot flakes, in yellow). The overshot flakes were discarded by the knapper and recovered archaeologically at Red Wing.

**2 to 4** Successive stages in the re-sharpening of a spear point. Note (for orientation) the large thinning flake scar at the base of the spear point (stage 5 in diagram and image to right) is not present on the blank because the thinning flake was removed during a much later stage in manufacturing the spear point.

**5** The last stage of the worn-out spear point: a short and blunt projectile centred around the original thinning flake scar. The tip of a worn-out projectile was discarded by a hunter at Red Wing and recovered archaeologically; the base was not found. The illustration shows that, for this type of spear point, the cultural identity of the person who made it may be revealed by studying the details of manufacture if more complete forms of the spear point have not been recovered.

Illustration: Claire Louise Milne. Replica courtesy Dan Long.

Replica of a Clovis-type spear point before use and as it may have appeared in step 2 in the adjoining diagram.

thought had been occupied in post-Clovis times. The site, which I called Red Wing after a nearby village, is located southwest of Collingwood, Ontario, near the crest of the Niagara Escarpment. Re-examining the Red Wing collection, Metin discovered that the people at that site frequently produced overshot flakes, and he concluded that the site had been occupied by Clovis people, not some later group as I had thought.

Metin's conclusion was a huge surprise; because Clovis had not previously been reported in Ontario or the Great Lakes region, I hadn't been looking for Clovis at Red Wing but for their descendants. I had found a small fragment of a worn-out, Early Palaeo-Indian spear point (I thought made by a descendant of a Clovis knapper) and a handful of other tools widely used by many groups of Palaeo-Indians—both Early and Late. I hadn't looked beyond the tools, unlike my younger colleague, to observe the clues hidden in the waste debris, revealing the technology that produced the tools.

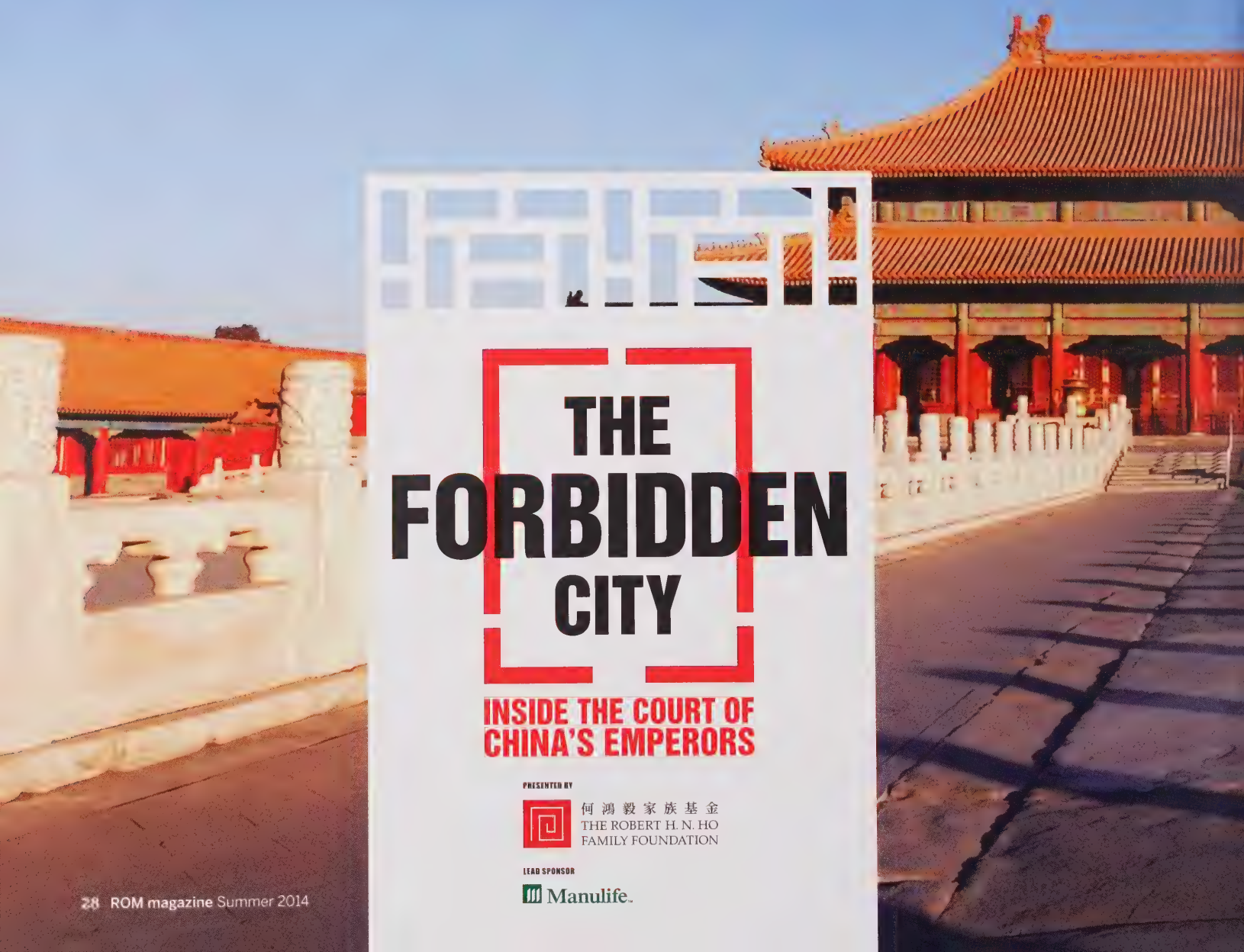
This was a revelation to me. It made me realize that for archaeologists, Clovis people are "shape-shifters," peoples who appear in different forms at different times in archaeological history. When first discovered in the 1930s, Clovis people were identified by their distinctive and skillfully made spear points. With the discovery of numerous mammoth- and bison-kill sites in western North America over the next several decades, Clovis people were seen as specialized big game hunters. But without the evidence of spear points similar to those first discovered at the classic Clovis site in New Mexico, the people themselves were hard to track across the landscape, hence their seeming absence from the Great Lakes region.

Metin and other specialists in the art of flintknapping have given us a new way to search for Clovis: by looking not only at the tools they made but how they made them. Using this knowledge, archaeologists should be able to track Clovis people both across the landscape and through time. This promises to tell us much about the origins of Clovis culture and how it changed through time, how Clovis people met the challenges and opportunities of North and Central America, a land not previously known to them, and how they adapted to rapid and dramatic climate change during the closing phases of the last Ice Age. But perhaps the most interesting knowledge they can provide is this: Clovis people can tell us how they became one of the most adaptable and successful colonizing people in all of human history.

Thus begins a new chapter of archaeological research. As with previous chapters, this also will be written by a new generation of scholars inspired by collections such as those held by the ROM, and the promise of new, exciting discoveries in the field. ○

**PETER STORCK** is curator emeritus of New World Archaeology in the ROM's department of World Cultures. He is also the author of a book for the general public on his research, *Journey to the Ice Age*, published in 2004 by the University of British Columbia Press in association with the ROM.

# The Life of The



## THE FORBIDDEN CITY

### INSIDE THE COURT OF CHINA'S EMPERORS

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# Forbidden City

## How the ROM's exhibition captures the drama and grandeur of a 600-year old city

BY COURTNEY MURFIN

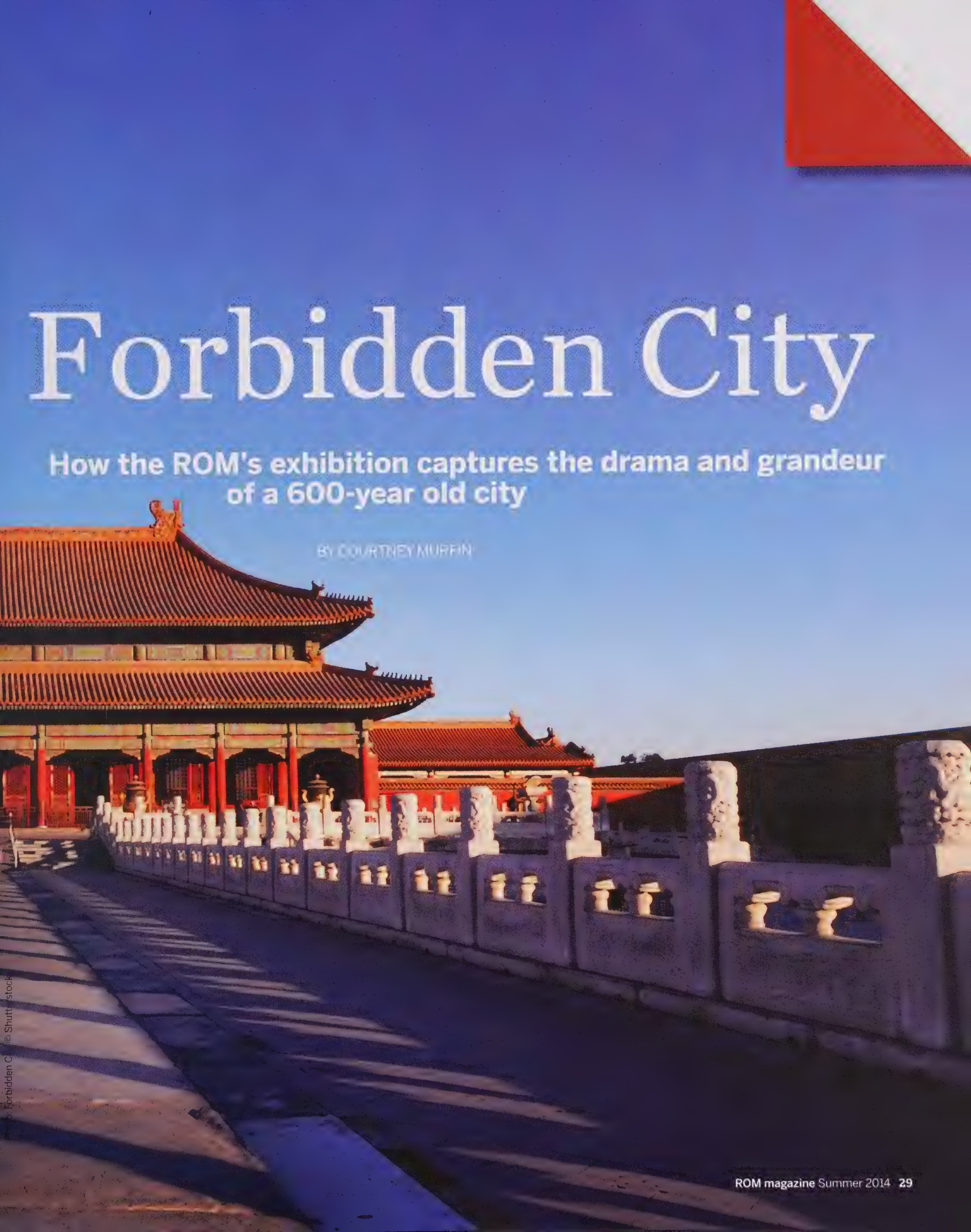

Photo: Forbidden City © Shutterstock

For centuries, China's emperors lived in Beijing's Forbidden City and ruled over one of history's greatest empires. Forbidden to everyone but the emperor's family, his consorts and concubines, privileged guests, and army of servants, maids, and eunuchs, the world's largest palace witnessed countless celebrations and festivals, the accumulation of priceless treasures, court intrigue and murder, dynastic rises and falls, rebellions, war ... and ultimately the collapse of a 2,000-year-old monarchy. These events, and the people who lived them, shaped the story of the Forbidden City, and gave it its own life, one whose scale and scope are unparalleled. When setting out to tell the story of the Forbidden City, how could we at the ROM best capture in a single exhibition the immensity, the drama, and the grandeur of a place that has "lived" for 600 years? Finding the answer involved a vast team of curators, exhibition designers, media developers, and many others, including an interpretive planner. That was my role—working with the exhibition team, I was responsible for developing the main storyline of the exhibition. The plan was to help visitors sense the life of the Forbidden City, through stories of the people and things that made it come alive. As always, we began with the artifacts.

Leading the process was exhibition curator Chen Shen, vice president, senior curator, and Bishop White chair of East Asian Archaeology, along with exhibition curator Wen-chien Cheng, Louise Hawley Stone chair of East Asian Art, and advisor Sarah Fee (associate curator ROM Textiles & Fashions). After more than a year of working with the Palace Museum, selecting key treasures from the massive collection in its vaults, our curators had gathered a truly amazing array of artifacts. Among them were beautifully detailed historic artworks, some of China's rarest porcelain treasures, symbols of power, and more. But some were less expected—an imperial bathtub and an ornate dog coat made the list.

But no matter how ornate or how humble, it soon became clear to the exhibit team, each piece selected for the exhibition told a story about the mysterious world within the Forbidden City, and the people who made it, owned it, and used it, and ultimately about life in the palace itself. Those were the stories we wanted to share in the exhibition.

Take this small box, for example. It looks simple enough—it's a box that the emperor used in his study about 250 years ago. But the real story is in the carving on its lid. The scene shows a number of scholars sitting around a flowing brook with cups of wine floating downstream. Each scholar would take his turn drinking from a cup and composing a poem, based on the conditions laid out by the others. If he was unable to compose a verse that met the conditions, he was penalized by having to drink three more floating cups. This intellectual drinking game was a favourite scene for the emperors because of its longstanding presence in the

Photo: Red lacquer box © The Palace Museum, Gu 109821.

world of Chinese literati. They valued it so much that they even built a pavilion in the Forbidden City with a curved brook flowing through it. Or, consider the unassuming bowl pictured below. It may look like a simple ceramic piece depicting a rooster, hen, and two chicks in a garden, but its story goes much deeper. In the 15th century, Emperor Chenghua had this delicate chicken cup made especially for his mother, who loved small objects. Chenghua chicken cups were so fine and beautiful that later emperors tried to copy them but could never reproduce the original quality, making the originals some of the finest and rarest of all Ming porcelains. (An original Chenghua chicken cup, one of around a dozen still in existence, sold at auction in Hong Kong last April for US $36 million.) But the cup's true value is in its story. The insight this piece offers into a mother's simple tastes and a son's devotion reveals so much more than exceptional technique.

I've worked at the ROM for five years, and have helped to tell many diverse stories in exhibitions and other projects. But none has been as complex as the story of the Forbidden City. When I began working on this project, I knew very little (ok, nothing) about the Forbidden City, which was good. For an interpretive planner, knowing little about a topic means we can use our own journey of discovery as inspiration for the exhibition storyline, and better understand how visitors might approach it. During my research, when I started learning stories of the intriguing people who lived in the palace, I felt an immediate connection to them. I knew that their stories helped shape the life of the Forbidden City, and therefore were important to add to the exhibition storyline. So, as you walk through the exhibition, you will meet these figures (eight of them) and hear their own experiences in their own voices, directly quoted from original Chinese sources.

Fiercely intriguing, Empress Dowager Cixi was perhaps the most extravagant and certainly among the most powerful women in Chinese history. While looking at a real photograph of her (most of the people who lived in the Forbidden City are known only from painted portraits) and reading in her own words how she felt about the pressure of holding power, I couldn't help but admire her: "I have 400,000,000 people all dependent on my judgement." When I learned of her secret love affair with a eunuch and that one of her servants described her as the "most tormented person on Earth," I felt for her. And when I heard the story of how she ordered a concubine to be drowned in a well merely for disagreeing with her, I knew why so many feared her. Cixi and the other figures captivated me, because through their actions they breathed life into the place; their choices made it what it is today.

From physical changes to celebrations and scandal, in our exhibition tell countless stories about what happened within the red walls of China's imperial palace. For 600 years the Forbidden City has catalogued stories about the people who lived there, the objects it housed, and the places within. The result is that the Forbidden City has its own story, made up of all the individual ones within its walls. Those stories gave the palace life, gave it breath. The palace's life continues now, its secrets revealed to each visitor who passes through its gates, and for a few more months, to those who visit the ROM. o

**Opposite:** This box was used by Emperor Qianlong, one of the great emperors of the Qing dynasty.

**Left:** This original Chenghua chicken cup is one of only two remaining in the Palace Museum.

**Above:** Empress Dowager Cixi effectively ruled China for half a century.

**COURTNEY MURFIN** is an interpretive planner in the Program Department. She develops storylines for exhibitions and galleries.

Photos: Chicken cup, Gu 145644, and Empress Dowager Cixi © The Palace Museum.

## MARK YOUR CALENDARS!

On **June 7** more than 50 new objects will be unveiled as part of a new rotation in the Forbidden City exhibition. Here's a sneak peek at some of the artifacts now on display.

**1 Child emperor's informal robe and leggings**
Only imperial boys could wear tiger-skin patterned clothing. Before he took the throne at age six, Tongzhi played in the palace wearing this summer robe. Royal children's clothing was regulated too. For official events, they could wear shades of apricot yellow, but not the bright yellow of the emperor.

**2 Prince Yinzhen's painting of Twelve Beauties**
Before he became Emperor Yongzheng, Prince Yinzhen commissioned 12 paintings of beautiful life-size women for a screen surrounding the couch in his private study. Each woman offered a glimpse into her private courtyard or boudoir and portrayed the ideal life and accomplishments of imperial women.

**3 Manchu woman's shoes**
Without binding their feet, Manchu women still wanted to achieve the short, sensual steps of Han ladies. So they affixed their slippers to platforms, sometimes over 10 centimetres tall. The platforms were shaped like a ship's keel, flowerpot, or ingot, and were decorated with glass beads or embroidery.

Photos: Child emperor's robe and leggings © The Palace Museum, Gu 49269-49270. Painting © The Palace Museum, Gu6458-612. Manchu woman's shoe © The Palace Museum, Gu 109821.

# ACCESSIBLE ART

## Marking a century of multi-sensory access to the ROM's collections

BY KATE ZANKOWICZ

**The photograph is entitled "Special Groups" and the women are referred to as "blind students."**

Two unnamed women are carefully running their fingers around the rim of a lion's mouth. It's a ceramic Wedgwood ornament from the 19th century. They are in a study room, presumably a behind-the-scenes curatorial space at the Museum. A volunteer instructor stands behind them, watching intently.

The Museum's accessible programming consisted of a general survey of the workings of the departments, and was highly in demand. The program expanded to include study classes on Ancient China, Ancient Egypt, textiles, as well as European glass and porcelain. Participants were invited to examine the fossilized remains of prehistoric animals, pluck at medieval musical instruments, and trace out the Ancient Egyptian hieroglyphs written on original tablets. This type of hands-on access was a totally different experience from the felted mimeographs that were commonly used in museums at that time: reproductions that did not convey accurate tactile information like hardness, texture, weight, and temperature.

Photo: ROM Archives.

**The ROM's first educator,** Margaret MacLean, would not take "no" for an answer. In 1915, when told repeatedly by Museum directors that there was no job of Guide or Educator for which she might apply, MacLean nevertheless took it upon herself to begin guiding groups through the Museum. She even had business cards made up and began arranging and leading groups of children and adults around the galleries. Not formally educated, MacLean was the daughter of a trade commissioner and so had travelled extensively and lived all over the world. She was not someone to be deterred by the small-minded and unimaginative.

Since Margaret MacLean's pluck first brought educational programming to life, it has continued at the ROM in different and evolving forms ever since. One common thread though is that Museum accessibility depended on the commitment of dedicated educators like MacLean who actively developed programs that were based on *experiencing* objects, not "studying" them.

Ruth Home and Homer A. Thompson (curator of Greek and Roman department) during a ROM excavation.

Photo: ROM Archives.

In museums across the country at the time, it was women who were actively developing and enacting more inclusive educational programming. Newspapers declared museum education "a new field for women," part of the emerging association of women with the education of young children and the feminization of education in general. By the beginning of the 20th century, school-teaching was seen as socially acceptable employment for single women. Ironically, while these educators were working to include more diverse audiences in their educational programming, they did so while also struggling for their own acceptance. Directors often complained about the number of students and their conduct in what they saw as *their* galleries. Even after being hired, MacLean was not always kept informed about Museum events and constantly had to justify her role.

Despite the barriers, it was MacLean who popularized free tours, organized lecture series for the public, and instituted story hours for children unaccompanied by adults. She expanded the idea of Museum audiences by strengthening connections with normal schools (as teachers' colleges were then called), and by developing educational programming that was geared towards schoolchildren and working adults. After World War I, she guided groups from the Christie Street Hospital, which was known for its veteran rehabilitation program for wounded soldiers. A scrapbook MacLean kept contains articles on educational methods for differently abled students, and reveals that she was interested in special education classes for children with low vision that focused on lessening eye-strain and using a craft-based, vocational curriculum.

Attitudes at the time were very different from what they are today; any kind of physical "difference" was heavily stigmatized and seen as a condition to be cured. Differently abled people were largely segregated from other members of society in separate institutions, work camps, and farm colonies. Early on MacLean recognized that engagement with specimens and artifacts could serve as barrier-free learning for visitors with diverse abilities. During the 1920s, the ROM's accessibility efforts focused on working women. MacLean developed lectures and programs that linked the Museum with department store staff, connecting with the young women who worked for Eaton's as seamstresses and designers, as well as local dressmakers, who came to the Museum to study textile history. MacLean saw educational programming as a means of promoting local arts and industries and as crucial for the advancement of working women. By the time MacLean retired in 1924, she had carved out a space at the Museum for diverse publics, and shaped a whole new focus for the institution.

The Depression of the 1930s made for difficult years in the city: finding and keeping a job, affording a place to live, keeping one's children in school, these were all challenging issues for most Torontonians. The ROM responded with "free days" to draw from the diverse surrounding communities. Local press reported that people from St. John's Ward ("the Ward" was known for its impoverished and cramped living conditions), visited the Museum in huge numbers on Saturdays.

Despite the economic collapse, the 1930s witnessed robust development of Museum access and outreach programs, largely through the efforts of a headstrong, progressive educator named Ruth Home. Hired as a lecturer in 1928, Home eventually ran what

came to be called the Division of Public Instruction, although her relationship with directors was often strained by her startling ability to ignore protocol. ROM historian Lovat Dickson, in his book *The Museum Makers,* called her a "disrespectful but invaluable initiator."

One of the first trained librarians in the province, Home eventually became well known as a community history advocate and preservationist, involved with establishing six museums during her career. She is best remembered at the ROM for developing partnerships with the Canadian Pacific Railway and the Toronto Transit Commission to bring in visitors from small towns around the province for two-day programs. She also developed full-day programs called Museum Days with local schools.

It was a hopeful time of curricular change, with progressives advocating for more child-centred learning and an emphasis on hands-on experiences. Field trips and the close study of objects were very popular in informal learning spaces in the Museum's galleries, and were touted as an inclusive way of accommodating children of *all* abilities. Home created a children's room in the late 1930s and worked tirelessly to promote activities in the galleries, including encouraging children to model with clay and make pinch pots on the gallery floor.

Under Home, the ROM introduced experiential arts classes on Saturdays and programming such as Summer Club (still going strong today). These initiatives grew as educators worked to address the needs of children and youth in Toronto who had left school and were in danger of becoming "juvenile delinquents," often relying on financial support from social organizations, churches, and wealthy philanthropists.

**In July 1977, the ROM's Discovery Room opened and was billed as a mini-museum for the blind**

The progressive educational methods focused on multi-sensory, experience-based learning developed at the Museum during the 1930s set the standard for museum education today. It was under the direction of Ruth Home that educational programming for children emerged as one of the Museum's key functions, providing a location for children from all backgrounds and of all abilities to participate in informal learning.

During World War II Home made strides to make the Museum a space of soldier and veteran education, although the Museum did not always have the resources to develop meaningful programming (despite best efforts, they could not afford to provide mobile museum exhibits in military camps). Home created mimeographs of gallery maps and exhibit locations for the Church Friendship League to distribute to soldiers visiting the Museum. It was also an important recreation venue for female war workers, educators led them from the Massey-Harris Company and others through the Museum on Sunday afternoons.

In the post-war era, yet another woman stepped to the fore. Norma Heakes, as supervisor of education, promoted the Museum's educational programming for diverse learners during the 1950s. She actively advertised this programming to special education teachers, extolling the benefits of handling real specimens and artifacts for differently abled students: "Slow learners are quickly and lastingly impressed by the weight of a suit of chain mail once worn by a bold knight. The mechanically minded will soon solve the operation of a wheel-lock gun whether the mind is housed in a healthy body on two feet or in a handicapped one in a wheelchair." While the language and the assumptions she presented are not what we hold with today, it's clear that she believed in the power of contact with museum objects to inspire. In her promotional materials in 1957, Heakes articulated the Museum's commitment to different learners:

> We are not being carried away by ideals. Rather we are being ideally realistic. Our Canadian heritage belongs to all; to the young and to the old; to the gifted child, the average and the slow learner; to the blind, the deaf and otherwise handicapped; to the juvenile delinquent; to the emotionally disturbed as well as to children who are classified as normal.

During the 1960s, under Heakes's tenure, ROM educators did much outreach to diverse, differently abled communities. They went to the Ontario Centre for Crippled Children for weekly meetings in their solarium. Children from the Centre and from Sunnyview School also visited the Museum, though students had to use the freight elevator to access the galleries.

ROM educators also visited the Ontario School for the Deaf in Belleville, bringing travelling boxes of specimens and artifacts, and they travelled to the Ontario Hospital, visiting the occupational therapy units with tactile objects from Canadian Archaeology, Medieval Europe, and Africa. The results were exciting. One educator reported that a patient broke a two-month silence to communicate about his experiences.

In July 1977, another important new chapter began. The ROM's Discovery Room opened and was billed as a "mini-museum for the blind." It was called the first gallery of its kind in Canada, a learning environment that emphasized multi-sensory engagement with original objects and specimens. Visitors crossing the threshold of the gallery encountered a long "touch wall" made from 28 squares of tactile material, ranging from fur, dinosaur skin casts, and finely wrought Persian mail. The gallery was not intended as a museum for children; it was a space that offered a new sensory paradigm, inviting visitors to smell a piece of bark and touch various minerals. In 1980, the ROM's Work Group for Facilities for the Visually Impaired was formed with staff from the Discovery Gallery and other departments. In a report entitled *The Museum and the Visually Impaired*, based on community and expert feedback, the Work Group argued for desegregating visually impaired audi-

A tactile reproduction of the Luohan figure as part of the ASL interpreted tour in the Gallery of China.

ences, recommending that mobile hands-on units be introduced to every gallery. The Group also wanted Braille and other labels that were reader-friendly to be well-placed throughout the new galleries. The Group also advocated for high contrast displays, a textural floor demarcation to signal where the ramps were, less cluttered gallery layouts, and tactile relief maps. Twenty years earlier, Heakes had already been calling for the development of inclusive museums and advocating for a permanent program for those who were then called the "handicapped." She also argued that inclusion had to be authentic. Ramps for wheelchairs and Braille cards would not be enough; foundational community outreach and research was needed.

Reading these recommendations all these years later is sobering—we are still working to achieve these worthy goals in the Museum. Still it is clear that community engagement and accessibility strategies are deeply rooted in the ROM's history. Long before the Accessibility for Ontarians with Disabilities Act (AODA) was enacted in 2005, educators, both volunteer and staff, were developing multi-sensory, hands-on gallery spaces, engaging in community outreach, offering tactile tours, and making the ROM socially relevant to diverse, differently abled audiences. o

The ROM is proud that differently abled community members have been present and have contributed to the ROM's history in a multitude of ways. That involvement is still going strong today; the Accessibility Advisory Committee, a group of community members of diverse abilities who work with the ROM as advisors, are the latest in a long line of passionate individuals who are working for change in the Museum. As the former community co-chair, I have had the privilege of working with the committee and have witnessed glimmers of change first-hand. The committee's counsel has been instrumental in helping to create a Museum environment that can be enjoyed by all visitors and in reviving connections with Toronto's communities. The committee is building on the extraordinary efforts of Margaret MacLean, Ruth Home, and Norma Heakes, women who understood the social value of museums and who broke new ground at the ROM, effectively clearing the path for our educational programming today. The journey towards inclusion has been happening at the ROM since the very first years of its founding, and yet in many ways the journey is just beginning.

**The ROM is committed to accessibility for all visitors. Providing access to our collections and information resources is one of our primary and defining responsibilities. For more information, visit rom.on.ca/access.**

# Experience Ireland

## The romantic landscapes, Celtic culture and welcoming spirit of the Emerald Isle

**There are few countries** with the extraordinary range of experiences that Ireland offers so generously. Its fascinating history, stunning landscape, fantastic musical and literary legacies, and its warmth and charm all combine to offer visitors a memorable experience. With such an abundance of sights, sounds, and traditions, it can be a challenge to experience the country in all its grandeur. That's where ROMtravel comes in.

Planning is underway for our Irish adventure next spring. We will be tracing the country's heritage, architecture, and decorative arts as we journey through the striking countryside of the Emerald Isle. There will be opportunities to explore the land's rich history and culture, with exclusive personal welcomes by owners of palaces, castles, and gardens, along with behind-the-scenes tours, receptions, and lectures.

Your voyage will track Irish history from its earliest beginnings, taking you to the megalithic burial chambers—they pre-date the Egyptian pyramids—found in the Boyne Valley at Newgrange, a UNESCO World Heritage site. And you will travel to Kilkenny, Cashel, and the Dingle Peninsula on the southwest coast where the Gaelic tradition is strongest. The heather-clad mountains, valleys, lakes, and seas blend into a breathtaking canvas of painted houses and monastic sites with oratories, stone crosses, and beehive huts set against a backdrop of stunning bluffs and craggy mountains. You will learn about life on the peninsula "then and now" over dinner at Kilgobbin House with the Countess of Dunraven. Later, we will visit Bantry House, where you'll experience Iinacullin Island's Italianate gardens, warmed by the Gulf Stream.

A trip to Ireland would not be complete without a visit to an Anglo-Norman fortified stone castle. A talk by celebrated author Robert O'Bryne and lunch with the Earl and Countess of Rosse at Birr Castle will evoke the region's fascinating history. Other one-of-a-kind experiences include lunch at Rosnaree, home of Aisling Law, great-granddaughter of Maud Gonne, Irish revolutionary and great love and muse of William Butler Yeats, with whom she founded the Abbey Theatre.

In Dublin, art historian Marianne Gorman will guide you through Merion Square and St. Stephen's Green and their decorous Palladian townhouses synonymous with the Georgian style. Dublin's secrets will be revealed in private tours of Trinity College, Marino Casino (with John O'Connell, Fellow of the Royal Institute of Architects, Ireland), and the Decorative Arts Museum at Charleville House. Plus, enjoy lunches and dinners, including one with the de Vere Whites in their Regency Period home.

It will be a trip to remember, combining Irish hospitality and the finest accommodations with some of the most interesting and inspiring sights you will ever see. ○

> **May 2015** (costs available on request)
To book your trip visit **rom.on.ca/travel**.
Contact us at travel@rom.on.ca or 416.586.8034.

### UPCOMING TRIPS

| | |
|---|---|
| China | October 10 to 29, 2014 |
| Namibia | October 16 to 31, 2014 |
| Uzbekistan | April 21 to May 1, 2015 |
| The Arctic | July to August, 2015 |
| Mongolia | August to September, 2015 |
| Myanmar (Burma) | November 2015 |
| Chile & Easter Island | December 2015 |

Photo: Dunmore-Head by Bjørn Christian Tørrissen Lighter; Wikipedia Commons.

# Celebrating the ROM's Centennial

## A new selection of commemorative items available now in the ROM Boutique

BY CONNIE MACDONALD

**To celebrate the ROM's Centennial**, a new collection of items has just arrived in the ROM Boutique. Included in this distinctive selection are a commemorative ROM coin made of fine silver from the Royal Canadian Mint, an exclusive set of 10 stamps, and a set of three postcards featuring notable ROM artifacts from Canada Post. With six-million objects to choose from, designer Gerald Querubin and art director Doreen Colonello had some difficult decisions to make on the issue's stamp designs. Also available is a new hardcover book, *Every Object Has a Story*, featuring 21 Canadian luminaries including Chris Hadfield, Joseph Boyden and Deepa Mehta among others writing on their favourite ROM objects. Published in partnership with The Walrus Foundation, the book is an iconic collection of Canadian writing.

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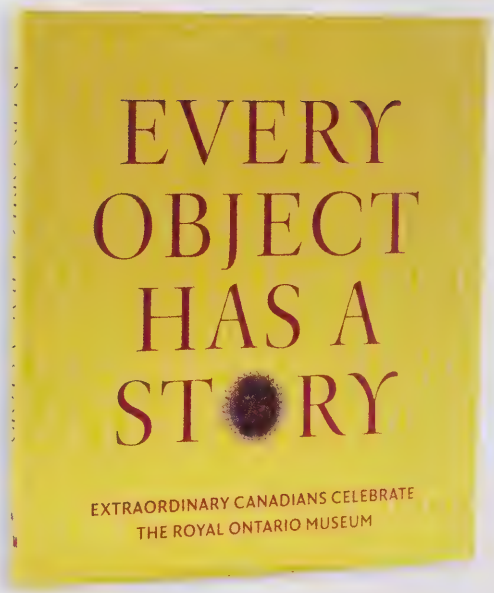
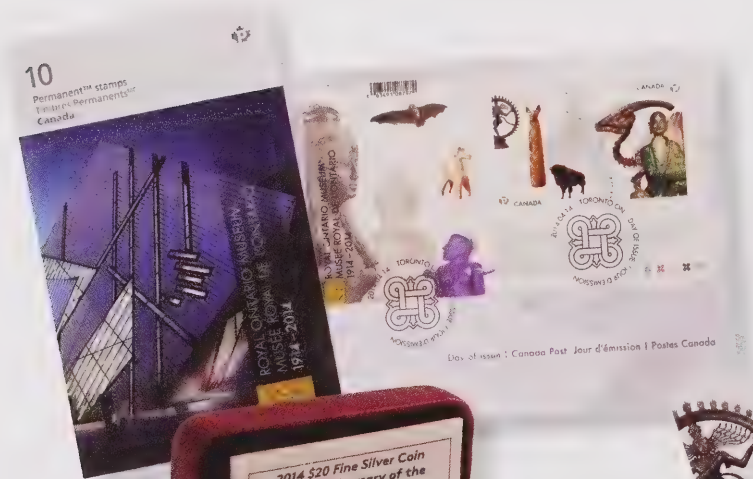
**CONNIE MACDONALD** is assistant vice-president of Hospitality & Commercial Services at the ROM.




*Every Object Has a Story*.
Members Price: $26.95
Retail Price: $29.95



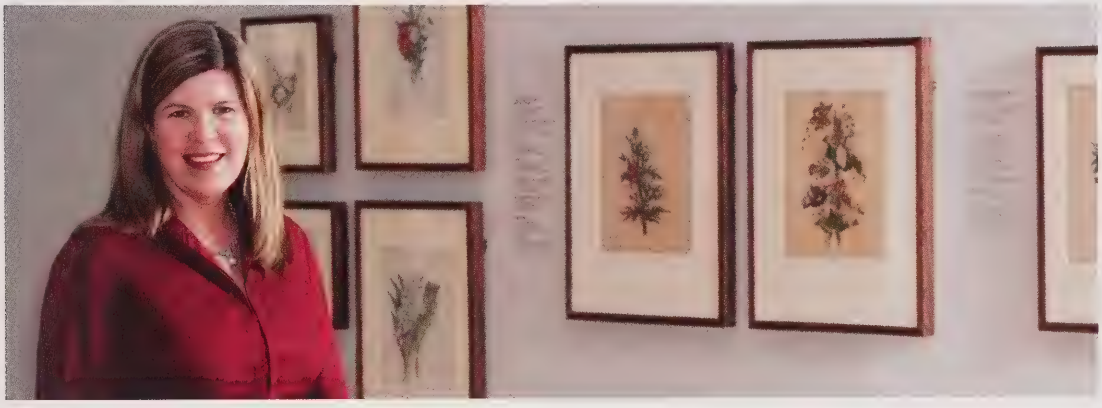

Booklet of 10 stamps
Souvenir sheet Official First Day Cover and souvenir sheet.
Retail Price: $12.90

Commemorative ROM Centennial coin, pure silver.
Retail Price: $114.95

Postcards (set of 3).
Retail Price: $7.50

# Member News

## Special Events, Updates, Benefits, and More



## UNLIMITED ACCESS TO EXCLUSIVE COLLECTIONS

**Welcome to all of our new Members!** We are so excited to share the ROM with you, especially this year during our 100th Anniversary celebrations. Our focus during fall and winter will be on our permanent galleries and the groundbreaking research and discoveries that our research and collections staff are engaged in every day.

Soon, you will also see a new focus on our programming that will make being a ROM Member even more valuable and exciting. Building on our past successes, we will bring you thought-provoking and inspiring topics and speakers aligned with our new Centres of Discovery.

I would like to take this opportunity to thank all the ROM Curators, collections, and research staff who give their time to support Member programs. We are so lucky to have access to leaders in so many different areas who share their experience and insights with our Members! These are the people that make the ROM unique. Thanks to you all!

Martha Henderson

**MARTHA HENDERSON**
HEAD OF MEMBERSHIP AND SALES
**@mmlhenderson**

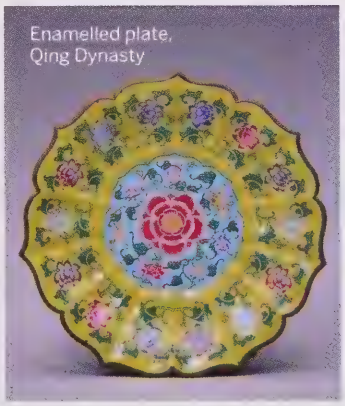
## EXCLUSIVE OFFERS FOR ROM MEMBERS!

**Member Lecture: *The Making of The Forbidden City***
**> Saturday, June 14, 2014, 10:15 to 11:30 a.m.**
**Registration is required. No waiting lists.**

Join us for a special two-part presentation about the making of *The Forbidden City: Inside the Court of China's Emperors*.

ROM curator Chen Shen will share the story of the Forbidden City and its stunning artifacts, followed by Dave Hollands who will reveal how the ROM creative team crafted a specific approach to the interpretation and display of these extraordinary artifacts from the Imperial Collections of the Palace Museum, Beijing.

Don't miss out, register at **rom.on.ca/members/events**.



Enamelled plate, Qing Dynasty

## MEMBER INFORMATION

**ROM MEMBERSHIP LEVELS**
**Family/Dual:** 1 year $149; 2 yrs $269
**ROM Social:** $149
**Individual:** 1 year $97; 2 yrs $172
**Senior Family:** $145
**Non-Resident:** 1 year $102; 2 years $183
**Student:** $54
**Curators' Circle:** $189
**Museum Circle:** $323
**Director's Circle:** $626
**Young Patrons Circle:** $600+
**Royal Patrons Circle:** $1,800+

**TELEPHONE NUMBERS**
**Switchboard:** 416.586.8000
**RPC and YPC:** 416.586.5842
**Bell Relay Service:** 711
**School Groups:** 416.586.5801
**Museum Volunteers:** 416.586.5513
**ROM Museum Store:** 416.586.5766
**Donations:** 416.586.5660

**Attention Members:** Your privacy is important to us. The Royal Ontario Museum (ROM) and the ROM Governors (the ROM's charitable foundation) share a special relationship and you may receive additional information from each.

If you do not wish to receive it, contact membership@rom.on.ca or call 416.586.5700.

Occasionally, we make our list of supporters available to other carefully screened cultural organizations and selected groups that may be of interest to you. Please understand that by allowing us to exchange your name, you are helping us support the ROM's education and research mandates. If you prefer not to have your name exchanged, please contact us at membership@rom.on.ca or call 416.586.5700.

The ROM Membership Department operates a telemarketing office. Should you prefer not to be contacted by telephone, please contact us at the e-mail address or phone number listed above and we will have your number removed from our list.

**Membership Services:**
416.586.5700
membership@rom.on.ca
rom.on.ca/members

Photos: Teapot © The Palace Museum, Gu 153973. Plate © The Palace Museum, Gu 116843-58.

# Member News

MEMBER PREVIEWS

Two exclusive previews for Members only. No registration required.

**> Friday, June 13, 2014, 10 a.m. to 6 p.m.**

## COLLECTING ASIA: THE FIRST 50 YEARS, 1908 – 1958

This remarkable collection includes objects that have never been or are rarely on display, as well as fascinating letters illuminating the stories behind the acquisition of many of the pieces.

Join us for brief remarks at 11 a.m., 2 p.m., and 4 p.m. in the Herman Herzog Levy Gallery, Level 1. For information visit **rom.on.ca/members/events**.

**> Friday, June 20, 2014, 10 a.m. to 6 p.m.**

An exclusive preview of two new exhibitions in the Patricia Harris Gallery of Textiles & Costume.

## FASHION FOLLOWS FORM: DESIGNS FOR SITTING

This exhibition invites you to think critically about the relationship between function and fashion in our daily lives.

## CAIRO UNDER WRAPS: EARLY ISLAMIC TEXTILES

Over 50 precious Early Islamic textiles dating from the 8th to 14th centuries—including rare examples of clothing—are featured in this original exhibition of ROM material.

Join us for brief remarks at 11 a.m., 2 p.m., and 4 p.m. in the Patricia Harris Gallery of Textiles & Costume, Level 4.

## FREE ADMISSION TO SELECT CANADIAN MUSEUMS AND GALLERIES

Visit six of Canada's best museums and galleries this summer at no cost. Enjoy free general admission to the Art Gallery of Nova Scotia, Glenbow Museum, Kamloops Art Gallery, McCord Museum of Canadian History, Montreal Museum of Fine Arts, and Vancouver Art Gallery. Present your valid ROM membership card and photo identification upon arrival (note: admission does not include guests, entrance to blockbuster exhibitions, or ticketed programs and events).

For information on ROM Reciprocal offers, visit **rom.on.ca/reciprocal**.

## ENJOY 2-FOR-1 ADMISSION AT THE GARDINER MUSEUM

Celebrate the Gardiner's 30th anniversary with a visit to view its world-renowned ceramics collection. Present your valid ROM membership card and photo identification and enjoy two-for-one admission to the Gardiner Museum. Plus, ROM Members will receive a 10% discount at the Gardiner gift shop. Visit **gardinermuseum.on.ca**.

FACE 2 FACE

**ROM Member Exclusive**

Join ROM curators and experts to learn about their latest research, recent acquisitions, and their favourite objects. Space is limited so make sure to register!

**Upcoming dates:**

**> June 17, 2014, 11 a.m.**
Meet Henry H. C. Choong, ROM invertebrate zoologist, to hear the latest on potentially invasive species from the 2011 Japanese tsunami debris off the Pacific coast of North America.

**> September 16, 2014, 11 a.m.**
Meet Mark Peck, ROM ornithologist, to learn more the ROM's exhibition *One Hundred Years of Silent Springs: In memory of the Passenger Pigeon.*

To register on-line visit **rom.on.ca/members/events** or call 416.586.5700 (please note there are no waiting lists and space is limited).

Face2Face does not take place in July or August and will resume in September.

NEW!

## PLUS, VISIT KITCHENER'S THEMUSEUM FOR FREE THIS SUMMER!

ROM Members and their families are invited to enjoy the exhibits, programs and activities at Kitchener's THEMUSEUM for free on July 11, 12, and 13 and August 8, 9, and 10, 2014. Plus, purchase a THEMUSEUM membership during your visit and receive 15% off! THEMUSEUM is open between 10 a.m. and 5 p.m. on weekends and 10 a.m. and 4 p.m. on weekdays. Please present photo ID along with your valid ROM membership card. For details visit **THEMUSEUM.ca** or call 519.749.9387.

Embellished *tiraz* inscription, Egypt, 1010–1036; Wilkinson Collection, gift of Albert and Federico Friedberg; ROM 980.78.50. Exterior shot of the Gardiner Museum by Toni Hafkenscheid.

Playter Farmhouse on the Danforth.

## THE DANFORTH

**> Saturday, September 20, 2014, 10:00 a.m.**

Discover the rich history of "The Danforth" neighbourhood, including beautiful heritage homes, historical churches, the famous Danforth Music Hall, and former Nickelodeon. Meet us at the east end of the Prince Edward viaduct at Cambridge Avenue. Look for the purple ROMwalks umbrella.

Registration is required as numbers are limited. Register on-line at **rom.on.ca/members/events** or call 416.586.5700.

# Getting to Know Your Fellow Members

## FROM ONE GENERATION TO ANOTHER

Passing along a love of the ROM

**Kim de Sousa**, her daughter Katy, and her granddaughter Chloë recently sat down with *ROM* magazine to share their favourite ROM memories. Kim has been a loyal ROM visitor since the 1960s and joined as a Family Member 10 years ago when Katy began attending the University of Toronto. "As a mother, you worry about where your children are," says Kim. "I wanted Katy to have a safe, friendly, and interesting place where she could go between classes. I immediately thought of the ROM and thought 'what a wonderful, welcoming place for her to spend time.'" Just like that, a family of ROM Members was born.

That same year, for the holiday season, ROM Membership launched its first Family Gathering—a festive occasion including crafts and treats for Museum Circle members. For the de Sousas, attending the event became an annual family tradition, a do-or-die date on their calendar. Over the past 10 years, the family has missed only two of the gatherings—an impressive feat considering that Katy travels to Toronto from Ottawa to attend. In fact, whenever she visits her mom, a visit to the ROM tops her to-do list. "Coming down from Ottawa, a city of Museums, the ROM is something special," says Katy. She has loved the ROM since she was a little girl, telling her teachers that when she grew up she wanted to be a palaeontologist.

Kim, Chloë, and Katy.

Now, as Katy gets ready to welcome her second child, she hopes to pass along the same love that both she and Chloë share for the ROM. Chloë is excited to become a big sister and even more excited to take her little brother through the Bat Cave. "I was scared of the Bat Cave when I was little," she says, "but now I love it." Chloë has promised to hold her new brother's hand if he gets scared during his first Bat Cave visit.

Mother and daughter are both looking forward to their next ROM trips for different reasons. After the baby is born, says Katy, she can't wait to attend Friday Night Live—an event her friends all love attending. Chloë dreams about meeting Gurgle, the youngest of the ROM's dinosaur mascots. "I've met Gordo, and I've met Gertie, but I seem to always miss Gurgle," she says, wide-eyed and hopeful that she'll see the young mascot on her next visit to the ROM. ○

**AMANDA FRUCI** is a publicist in the Public Relations department at the ROM.

Share your ROM story with us at membership@rom.on.ca.

Gurgle, the baby dino mascot

Photos: Playter Farmhouse by Regina Virgo. Friday Night Live courtesy ElectriCITY Events. Bat Cave by Ray Steinke.

## CELEBRATE YOUR BIRTHDAY WITH THE ROM!

Book your next birthday party at the ROM! Invite your friends and family for a unique party experience. Design your own party package and choose from themed tours, craft creations, scavenger hunts, and more. To book a party visit **rom.on.ca/birthdays**.

## SHOW YOU LOVE THE ROM & GIVE THE GIFT OF MEMBERSHIP!

Looking for a gift for a new graduate? Consider a ROM Social Membership. It's the best way for a young adult and a friend to enjoy Friday Night Live and the ROM all year long.

Membership makes the perfect gift for birthdays, weddings and other special occasions. Members enjoy free unlimited admission to ROM galleries and blockbuster exhibitions, exclusive Member Previews, free subscription to ROM magazine, discounts in ROM shops and restaurants and on ROM programs, lectures and events.

## MEMBERS SAVE!

ROM Members save up to $20 on gift memberships. To purchase, visit **rom.on.ca/members** or call 416.586.5700.

## VISIT THE ROYAL BC MUSEUM THIS SUMMER AND SAVE!

ROM Members receive a 20% discount on general admission rates to Royal BC Museum. Show a valid ROM membership card and photo ID at the box office to receive this discount.

Offer excludes Family admission rate. One discount per membership card. Not valid for on-line purchases or any other offer. Membership card must be presented at the time of purchase.

Royal BC Museum.

## ROM EXPLORERS CLUB

### FREE! ROM EXPLORERS CLUB

**ROM Members with kids enjoy special events, fun activities, crafts, prizes, and so much more when they visit the Museum.**

Get your ROM PASSPORT and have it stamped each time you visit the Museum and participate in the Explorers Club activities. The faster you collect stamps, the closer you are to receiving great prizes!

To get your passport, visit the Explorers Den in the Patrick and Barbara Keenan Family Gallery of Hands-on Biodiversity, visit **rom.on/members** or call 416.586.5700. Plus, check out the Explorers website for more activities, DIY craft ideas, cool facts, bonus stamp opportunities, and much more! **rom.on.ca/explorers**.

## CUSTOMIZE YOUR ROM NEWSLETTER!

Tell us what areas of the ROM interest you most and we'll make sure you get the very latest breaking news, events, discoveries, acquisitions, and more! Update your ROM Member profile today at **rom.on.ca/members** and select from eight areas of focus: Ancient Cultures, Biodiversity, Contemporary Culture, Canada, Earth & Space, Fossils & Evolution, Textiles & Fashions, and World Art & Culture. Or, sign up to receive them all!

Exterior museum image courtesy of the Royal BC Museum.

# ROM Governors

## Creating the Next Century Together

**The ROM is many things** to many people. For the past century, this iconic Canadian cultural institution has evolved in ways we could never have imagined. Who would ever have thought you'd be able to use the ScopifyROM app to see inside a mummified cat with your phone? Through it all, our core mission remains the same: to build community, inspire wonder, and be a meeting place for people and ideas.

A living, breathing research institution, the ROM is home to great minds that constantly push the boundaries of science, challenging our collective understanding of nature and culture. Dr. Jean-Bernard Caron, curator of Invertebrate Palaeontology, powerfully reminds us of this fact, with his recent discovery of a new fossil bed in the heart of the Rockies. A world expert on early life, Dr. Caron is changing our understanding of how life began on Earth. Just as the ROM's story is evolving, so is our knowledge of the earliest beginnings of life on our planet, and this fascinating story will be told through a future Gallery of Early Life, one of the ROM's Centennial legacy projects and a key priority of the Love the ROM fundraising campaign.

Early life accounts for the greater part of Earth's history and yet studies have barely scratched the surface of it. This new gallery will help us consider our shared history and provide valuable insights on current global issues like climate change and our biodiversity crisis.

Thank you for supporting the ROM's evolution and enabling us to share research, galleries, and programs with the public. I've loved watching our ROM friends and family come together to celebrate our Centennial year at events big and small. As we launch our next century, let's keep asking big questions about life and the world we live in. Let's keep sharing our knowledge with the global community. And let's keep Canada's world Museum thriving for another 100 years.

Dianne Lister

**DIANNE LISTER**
PRESIDENT & CEO

RPC MEMBER
**@ROMGovs**

Fossil of an extinct animal called *Pleurocystites squamosus*, Upper Ordovician (approximately 450 million years old), near Lake Simcoe, Ontario.

**Patricia Harris** was given the Manulife Volunteer Award by Martha Hancock, AVP of Philanthropy & Sponsorships, for her extraordinary contributions in advancing the ROM's role as a community builder during National Volunteer Week (April 6 to 12, 2014). A dedicated ROM volunteer for more than five decades, Patricia exemplifies the ROM's values of dependability, stewardship, engagement, enjoyment, innovation and learning. The Manulife Volunteer Awards is a national program promoting volunteerism and community investment. We are delighted that Patricia's dedication and passion have been recognized and celebrated with this special award during our Centennial year.

The award recipient is granted $1,000 for the charity of their choice and Patricia has kindly directed this gift to the ROM's Burnham Brett Endowment for Textiles and Costume Fund. Thank you and congratulations, Pat!

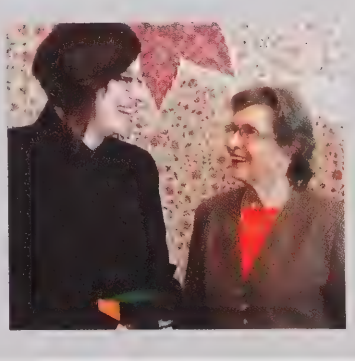


Photo of Dianne Lister: AJ Messier. Photo of fossil by David Rudkin. Photo of Patricia Harris by Wanda Dobrowlanski.

## A LOVE FOR THE ROM

MARCH 19, 2014

The ROM experienced an incredible wave of affection felt in Toronto and beyond as we celebrated the Museum's 100th anniversary and launched our $15-million Love the ROM Centennial campaign. The City of Toronto marked the Museum's birthday by declaring March 19, 2014, Royal Ontario Museum Centennial Day and the CN Tower lit up in the ROM's signature royal purple. This historic day was also captured by an incredible array of news outlets, and trended across Canada on Twitter.

We gratefully accepted a $100-thousand donation from the Bishop White Committee and celebrated $120-thousand to the DMV's Endowment Fund in honour of the ROM's Centennial at a special Heritage Breakfast. A memorable press conference followed where Dianne Lister, President & CEO of the ROM Governors, launched the campaign alongside lead donors Helga Schmidt and Hatch, a multidisciplinary professional services firm. "We are all here today because we love this Museum," said Helga, applauding "100 years of dedication, passion, and hard work that went into building the ROM—so that we and the generations to come could learn and be inspired."

As ROM family and friends came together to celebrate, we also proudly recognized CIBC as our Centennial partner, supporting a year-long calendar of special programming and events.

Donors to the Love the ROM campaign will help realize a lively and meaningful civic green space, an innovative Director's Fund to sustain the ROM for future generations, Programming Fund to animate our Centres of Discovery, and an extraordinary Gallery of Early Life for the 21st century. With incredible generosity from the community, we have raised over 50 percent of our $15-million campaign goal. To learn more and show your love for the ROM, visit **rom.on.ca/lovetherom** or call 416.586.5660.

Photos: Ryan Walker.

## A PASSION FOR MUSIC AND THE ARTS INSPIRES A $3M LEADERSHIP GIFT

**Helga Schmidt is a lover of operetta and live performance, and a benefactor of many cultural organizations in Europe. As lead donors, she and her late husband Mike Schmidt have been vital in galvanizing support for the Love the ROM Centennial campaign.**

Arriving in Canada from Germany in 1956, Helga and Mike Schmidt had $64 between them. "My husband would have been so proud to have witnessed our small part in the transformation and beautification of this wonderful Museum," she says. "Back then, a situation like this was not something we could possibly ever have imagined—not in our wildest dreams!"

Helga is now Chairman, President and CEO of ABC Group of Companies. A businesswoman, philanthropist and grandmother, she has shown extraordinary generosity to the ROM. "Canada has been a wonderful place to live and raise our family and we would like to give back to the community," she says. "What better way than by supporting the ROM's next century?"

The ROM's future outdoor performance space will be named in honour of Helga and her late husband and reflects their shared love of music and the arts. Their catalytic gift will enable visitors to enjoy live dance, theatre, and music on the revitalized ROM Plaza.

# THE WELCOME PROJECT

## CHANGING THE FACE OF THE ROM

The new ROM Plaza and lobby will transform the visitor welcome experience, revitalize the community, and enhance one of the best corners of urban real estate in the country. This exciting urban greening project will provide the community with beautiful biodiversity gardens, outdoor public programming, and open-air performance space.

Acclaimed architectural firm Hariri Pontarini Architects and award-winning landscape architect Claude Cormier will create a new façade and civic green space that is seamlessly interwoven with the Museum's iconic exterior. An improved interior lobby experience by multi-disciplinary design firm BMD will also welcome and guide visitors through the ROM.

The ROM's new exterior will include a living laboratory of gardens that will teach the community about the incredible diversity of life on earth and our current conservation projects. Together with your support, we can create an urban green space at the centre of Canada's largest city that will foster ecological consciousness among citizens, stronger neighbourhood ties, and a greater sense of community.

"Our aim is to create a singular public space the city will treasure, which will create another layer of attachment and engagement with the ROM," says architect Siamak Hariri.

To support the ROM's Welcome Project, please visit **rom.on.ca/lovetherom** or call 416.586.5660.

Conceptual rendering of the revitalized ROM Plaza.

ROM Plaza concept courtesy of Hariri Pontarini Architects. Headshot courtesy Helga Schmidt.

**As a lead donor** to the Museum's Love the ROM Centennial campaign, Hatch—a global engineering, technology, and professional services firm—has demonstrated a deep commitment to supporting communities by investing in dynamic educational initiatives and advancing higher education in science, technology, and math.

Hatch has generously contributed a leadership gift of $3 million in support of the ROM Director's Fund, a Managing Director of ROM Earth & Space, a university graduate and post doctorate fund, and the acquisition of the Kirwin Collection, a celebrated collection of 22,000 ores and minerals.

"Hatch is proud to invest in the future of education and learning initiatives at the ROM," says John Bianchini, CEO and President of Hatch, and member of the ROM Board of Governors. "Hatch's commitment to innovation and excellence begins with inspiring early learning in educational institutions such as the ROM."

The ROM is excited to partner with Hatch to help expand students' horizons, encouraging them to dream big and become tomorrow's global leaders. Whether ROM visitors are six-year-olds holding, in wonder, a piece of Mars, or post-secondary students learning the fine points of ore deposits, together we can inspire students to take on the challenges and exciting opportunities in science and technology-based careers, which benefit our community and lead to a brighter future.

HATCH

# MEET JOHN BIANCHINI

## ROM GOVERNOR, RPC MEMBER, AND CEO & PRESIDENT OF HATCH

**What was the last book you read?**
*Long Walk to Freedom*, Nelson Mandela. An inspiring story of social justice in our day, and a compelling example of true leadership.

**Which one person would you invite to dinner, living or dead, real or fictional?**
Bobby Orr—not just because he is a great Canadian and the greatest hockey player to have played the game, but because his life is a heartening example of the importance of family and friends, the pursuit of excellence, and the value of personal sacrifice.

**If you could only listen to one song for the rest of your life, what would it be?**
This is a hard one. Beatles–*Let it Be*.

**Where is your favourite place in the world?**
At the dinner table with my wife and daughters.

**What do you love most about the ROM?**
Its ability to inspire!

**If you had to describe the ROM in one word, what would it be?**
Exhilarating.

**What is the best part of your job on the ROM Board of Governors?**
The sense of fulfillment from helping to advance a great part of Canadian culture.

**Tell us one of your favourite memories of the ROM.**
My daughter Sara was eight years old when she first went to the ROM March Break Camp. I recall spending time with her in the ROM at the end of the camp and delighting in her excitement as she took me from gallery to gallery, explaining what she learned and showing her drawings of artifacts. That sense of wonder is why the ROM is still a favourite place for us.

**What excites you the most about the ROM's Centennial this year?**
The many events over this special Centennial year offer the opportunity to showcase how the ROM has continued to evolve over the past century, remaining as relevant today as ever and poised to take a leading role in Canada's cultural and educational future.

**If you could have anything from the ROM's collections, what would you choose?**
The giant gold coin in the Teck Suite–it's too cool!

Headshot courtesy John Bianchini.

## CURRELLY SOCIETY TEA

Currelly Society members gathered for a traditional afternoon tea in celebration of the ROM's Centennial on April 3, 2014. More than 100 guests—many wearing vintage hats and gorgeous gloves—enjoyed fine teas, gourmet sweets, and savoury bites.

Against the backdrop of a beautiful palm court, attendees honoured the life and legacy of Charles Trick Currelly—the ROM's first director—and his wife, Ada Mary. Guests were offered a rare glimpse of archival photos of Currelly's trips abroad, where he collected objects and artifacts for the early Royal Ontario Museum, and a special look at the making of *Around 1914: Design in a New Age*.

Currelly Society members have promised a future gift to the ROM in their will, and they enjoy special luncheons and lectures with curatorial staff. As part of the Currelly Society 100 x 100 Campaign, we aim to welcome 100 new members in the ROM's Centennial year. To learn more about including the ROM in your estate plans, please contact Janice Correa, director of Legacy & Leadership Gifts at 416.586.5578 or janicec@rom.on.ca.

## A *FORBIDDEN* NIGHT AT THE MUSEUM

This year's annual Young Patrons Circle (YPC) fundraising event, Forbidden PROM, was inspired by the ROM's Centennial exhibition *The Forbidden City: Inside the Court of China's Emperors* presented by the Robert H. N. Ho Family Foundation. Nearly 1,000 partygoers stepped into the inner courts of the Forbidden City on March 29, 2014 to enjoy oolong-infused cocktails, gourmet treats, Chinese astrological readings and live performances by traditional Chinese lion and fan dancers. The event highlighted the Museum's world-class Chinese collections and raised $90,000 in support of Canada's world museum.

Special thanks to our many generous sponsors and partners for making this event a night to remember.

Photos: Ryan Walker.

# An Evolving Museum

## The ROM takes its collections outdoors

Visitors take advantage of the natural light and sketching in the Garden Court.

**In the 1930s, the Museum** underwent several changes, expanding into the shape of a capital letter H. Expansions were needed as it became more and more challenging to fit new acquisitions into existing galleries. Space was also needed for temporary exhibitions. As a solution, the Ming Tomb complex was moved to the north side of the building in 1959, in the open air space between the two arms of the Heritage Wing and the Weston Family Wing. A Chinese garden was also set up with many Chinese plants including some rare azaleas, and a fence was erected along Bloor Street. A few Qing dynasty statues of faeries were also put in the garden. This Chinese garden with its monumental Ming tomb soon became a popular place for visitors to unwind during the summer.

Along with the growing collections came the need for an expansion of the ROM's curatorial department. The Exhibition Hall at the south end of the Museum was demolished in 1978 to build a new curatorial centre designed by Toronto architect Gene Kinoshita. In 2006, the curatorial building was renamed as the Louise Hawley Stone Curatorial Centre, in honour of the late Mrs. Stone's bequest of nearly $50 million—the largest donation made to the Museum to date.

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**JACK HOWARD** is a senior librarian in the ROM's Library and Archives.

Photo: ROM Archives.

# Proud to be celebrating a 100 year legacy together.

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**Mark this milestone with us by visiting ROM Heritage Days.**

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# LOVE TO LEARN.
# LOVE TO GROW.
# LOVE TO DREAM.
# LOVE THE ROM.

The **Love the ROM Centennial Campaign** will transform the Museum experience inside and out–from the moment you step onto the ROM Plaza to how you discover and interact with our world-renowned collections and leading experts. Future plans for the ROM include a meaningful civic green space on Bloor Street and an innovative new Gallery of Early Life.

Be a part of this remarkable once-in-a-lifetime moment in the ROM's history! Show your love for the ROM and help realize Centennial legacies for the next generation. With your generous support, we can create the next century of learning and wonder together.

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